



VOL. I.

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NO. 23.

CORRESPONDENCE.

Bay City Affairs.

[CORRESPONDENCE OF THE COURIER.]

BAY CITY, Mich., June 30, 1880.

THE Knight Templar Band of this city gave another of its delightful open air concerts, Monday evening, from the Centre street band stand. The excellent playing soon drew a crowd of several hundred persons, who remained until the close of the concert. The programme was:

1. Polonaise.....Boyer
2. "Jolly Robbers".....Suppe
3. Cornet Solo "Favorite".....Hartman
4. Turkish Patrol.....Rollinson
5. Overture "Sanixamidu".....Rossini
6. Religious Fantaisie.....Rollinson

This band is the "crack band" of the State under that able leader, Charles H. Fuller. Bay City's rival sister up the river, East Saginaw, has very fine musical taste and so great is her desire to hear some good music that she has hired the K. T. Band to play there July 5.

During the month of August this band goes with the Knights Templars of this city to the Triennial Conclave at Chicago. Upon its return it goes at once to Detroit with the Arion Singing Society of this city to attend the Peninsular Saengerfest. The Saengerfest Hall, now nearly completed, has a seating capacity of three thousand.

The Saengerfest Executive Committee has decided to contract with Marie Nellini, soprano; Mlle. Henne, contralto; Herr Bischoff, tenor; Herr Remmert, basso; Remenyi the violinist; besides local soloists. A grand time is expected.

Last evening the pupils of Miss Bessie Pratt, one of the most successful teachers here, tendered a complimentary musical reception to Miss Jennie Maxwell, at the residence of H. H. Hatch. Miss Maxwell has recently returned from Boston, Mass., where she is pursuing a course of musical training at the Conservatory of Music. She was formerly a pupil of Miss Pratt, and the reunion of the class was a most delightful occasion to pupils and the large party of invited friends. Below is the full programme:

- Instrumental Duet, "Grand Valse".....Schnelhoff
Fanny Dolsen and Nettie Sherman.
Piano Solo.....
May Woolson.
"Within a Mile of Edinburgh".....Rockstro
"Come O'er the Stream, Charlie!".....Rockstro
Sam Cranage.
Vocal Solo, "Little Mountain Lad".....
Mr. Murphy.
Piano Solo, "Polonaise".....Chopin
Miss Maxwell.
Banjo Selections.....
Mrs. Dell McLean and Mr. Westbrook.
"Beggar Maid," Vocal.....Barnby
Mrs. McEwan.
"Fantasia," op. 28.....Mendelssohn
Con moto, agitato, andante, allegro, con moto.
Miss Maxwell.

F. E. Childs, organist of the Baptist Church has returned from an extended visit East.

D. B. Shelly, formerly a resident of Bay City, is to return again to reside here.

Van Syckle, the music dealer, has placed a fine cabinet organ in the new \$4,000 pleasure yacht, "Julia," built and owned by McLean & Son, of this city.

John Murray's "Around the World in Eighty Days" Company are to play here during the regatta, July 21, 22 and 23.

Mary Anderson opens the season here in September.

J. Loyde Brezee, formerly a local editor of the Bay City Tribune, is to join her company. He is to receive training this summer for the stage from John A. Lane, the eminent actor, who is passing his vacation in Detroit.

John Buckley, one of the managers of the Bay City Opera House, pilots the Chanfrau Company on a summer's jaunt around the lakes. They will spend their time leisurely, and give entertainments to pay expenses.

PRESTO.

Mechanics' Hall, Hamilton.

[CORRESPONDENCE OF THE COURIER.]

HAMILTON, Canada, July 5, 1880.

IN course of conversation with Jos. Kneeshaw, the manager of the Mechanics' Hall, I received the following information in respect to the improvements: "The opera chairs" said Mr. K., "are to be elevated and the floor carpeted. The curtain is to be brought forward about six feet. The parquette will be upholstered. A central entrance is to be put in, and about half of the parquette will have to be removed to make room for it. A stairway will run up to the gallery on the north side, and numerous minor improvements added." If these ideas are faithfully carried out, we will have quite a presentable hall next season.

Prof. Garrett, the organist of the Jewish Synagogue, Milwaukee, gives an organ recital in the Central Presbyterian Church on the 8th. Miss Barr will take part.

There is some talk of reviving the obsolete Philharmonic Society.

THE COURIER is growing in favor with each succeeding week. All those interested in music look eagerly for its appearance.

W. C. N.

The Usefulness of the M. T. N. A.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, N. Y., July 3, 1880.

YOU will receive no letter from Milwaukee this week, because I have been attending the convention of the Music Teachers' National Association at Buffalo. I have been one of those who doubted the possibility of making this organization useful; but I have become thoroughly convinced of the practical value of it, and I do not intend to miss any future meeting if I can possibly help it.

The main use of it can be summed up in a few words: Musicians widely separated meet and compare notes, discuss carefully prepared papers, bring out various sides of the subjects presented; there is mental attrition, collision of ideas, intellectual and moral stimulus. Probably no member of the association went away from this convention without receiving new ideas, without having his enthusiasm kindled, and his best purposes strengthened. We all felt that we had been greatly benefited.

There were many admirable papers presented, among which I will only mention one on "Reform in Church Music," by Eugene Thayer, of Boston; one on "The Nature and Relation of Beauty," by Dr. W. S. B. Mathews, of Chicago; one on "Harmony—Historic Points and Modern Methods of Instruction," by Mr. E. W. Bowman, of St. Louis; and one on "Vocal Acoustics," illustrated by experiments, by Dr. Carl Seiler, of Philadelphia.

There were piano recitals by Wm. H. Sherwood and A. H. Pease, and organ recitals by Eugene Thayer and

Wm. Kaffenberger, besides performances by local singers.

The most distinguished person present was Mme. Emma Seiler, of Philadelphia, who contributed greatly to the interest and profit of the session, by her admirable talks on vocal technics and vocal teachings.

The next meeting of the association will be at Albany, N. Y., beginning on July 5, 1881. F.

Music Teachers' National Association.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, July 1, 1880.

THE Music Teachers' National Association Convention is in full operation, and the attendance of foreign delegates is very satisfactory. The professional talent of the city "fight shy," however, and but two of Buffalo's prominent musicians have been seen in the hall during the session thus far. Carl Adam, the oldest professional, conductor of the Choral Union and Orpheon societies, is on his farm two miles from the city, but he didn't care about meeting progressive musicians—so keeps religiously out of the way. He is old fashioned and, I came very near writing, stupid; but he's been in Buffalo twenty-five years, and the old settlers like him, so do I, but his musical ideas are a little—well, *passées*. His absence caused a great deal of comment, and it became tiresome to invent excuses; so to-day people tell the delegates that he is an old man. The "lion" among the visitors is Madame Emma Seiler, of Philadelphia, the famous teacher and author, who is so respected in Europe. To her decision all knotty questions are referred, and her verdict is never appealed from. She is a *petite* woman, with the most kindly manner and face and gray hair. She speaks English with a strong accent. Her brief talk on the development of the voice yesterday was a lesson that the convention applauded and one that opened the eyes of some of Buffalo's pupils. This talented woman is the guest of Miss Mulligan, who studied under her for a number of years and then completed her education in Europe. About the best address made thus far was that of E. M. Bowman, of St. Louis. He did not indulge in any flights of fancy or generalities, but went straight to work at his subject, "Harmony—Historic Points and Modern Methods of Instruction," and gave his listeners a practical, strong talk on an important branch of education. He would be a good teacher. In the discussion that followed and in his blackboard illustrations he proved his thorough familiarity with the subject. Eugene Thayer, of Boston, also gave an interesting talk on "Reform in Church Music." He was immensely funny and immensely conceited, and informed his listeners several times that they, his disciples, were the only organists in this country. A better companion at a dinner, however, does not live, at least in Boston, and his egotism is so sublime that it does not interfere with his *bonhomie*. The piano recitals, two in number, were crowded, and I think one or two of Buffalo's professionals ventured in at this time when no questions could be launched at them. Mr. Sherwood played as he always does, and there is no especial advantage in giving my ideas on the subject. Mr. Pease followed him the next afternoon, and Mr. Sykes, the vice president of the society, wrote the report. I've a mind to indorse his criticism, for it would inform your readers

how much better Mr. Pease is as a performer than Joseffy. However, "Alfred" is a great pet here. He has some fine points; at any rate, he has written some exquisite ballads, better, I think, than those of any other native composer. Mr. Kaffenberger, one of the good organists here, gave an informal recital at Trinity Church on Tuesday. The best organ here is in a Methodist church, and a Mr. Brewster plays it on Sundays. He, however, would not allow it to be heard by the delegates unless he could display it, and the "delegates," being informed how well he could do this, declined the opportunity. The matter stirred up much ugly spirit here, and poor Brewster will be the sufferer for his petty spirit. To-night Dr. Carl Seiler delivers a paper on "Vocal Acoustics" at St. James' Hall, and this P. M. Thayer gives an organ recital at the North Church.

I send you the complete programme, the order of which, you will observe, is somewhat different from that of the prospectus published in THE COURIER of May 21 last:

TUESDAY, JUNE 29.

9:00 A. M.—Opening session and organization.

Appointment of committees, and miscellaneous business.

Reports from vice presidents.

Welcome address by A. T. Chester, D. D., President of Buffalo Female College.

Topic for Discussion:

"Relation of Mind to Practice in Music."

Discussion opened by W. F. Heath, Fort Wayne, Ind.,

President Indiana State Music Teachers' Association.

Address: "Music—Its Relation to Piano Playing"—W. H. Sherwood, Boston, Mass.

2:30 P. M.—Piano Recital—W. H. Sherwood.

8:00 P. M.—Welcome Concert.

WEDNESDAY, JUNE 30.

9:00 A. M.—Address: "Reform in Church Music"—Eugene Thayer, Boston, Mass.

Topic for Discussion:

"Form and Phrasing in Vocal Study."

Discussion opened by W. Chamberlain, Oberlin, Ohio,

Professor of Voice Culture and Singing, Oberlin Conservatory of Music.

Address: "Music—Its Meaning and Mission"—S. A. Emery, Boston, Mass., Professor of Harmony and Theory in the College of Music, Boston University.

2:30 P. M.—Address: "Teaching as a Science"—Henry G. Hanchett, St. Louis, Mo.

3:30 P. M.—Piano Recital—Alfred Pease, New York.

5:00 P. M.—Organ Recital, at Trinity Episcopal Church—

Wilhelm Kaffenberger, Buffalo.

8:00 P. M.—Reception to Members of the Association, at residence of F. H. Root, Esq., Main street.

THURSDAY, JULY 1.

9:00 A. M.—Address: "The Nature and Relation of Beauty"—

Dr. W. S. B. Mathews, Chicago, Ill.

Address: "Harmony—Historic Points and Modern Methods of Instruction"—E. M. Bowman, St. Louis, Mo.,

Translator of Weitzman's Manual of Harmony.

Topic for Discussion:

"Tonic Sol-Fa vs. Staff Notation."

Discussion opened by F. H. Pease, Ypsilanti, Mich.,

Professor of Music, State Normal School.

2:30 P. M.—Reports of committees. Election of officers.

3:30 P. M.—Organ Recital at North Church—Eugene Thayer,

Boston, Mass.

8:00 P. M.—Address: "Vocal Acoustics"—(Illustrated by Ex-

periments)—Dr. Carl Seiler, Philadelphia, Lecturer

on Vocal Physiology and Acoustics in the State Normal

School of Vocal Art, Philadelphia.

FRIDAY, JULY 2.

Excursion to Niagara Falls, at 8 A. M.

L. K. L.

Coney Island Letter.

TUESDAY, July 6, 1880.

A FATALITY must hang over me. It must accompany me whenever and wherever I travel.

If I board a boat, the amateur musical critic is sure to get hold of me and crowd down my throat his remarkable and infallible opinions of musical art and artists.

If I leave the city on the "iron horse," he springs up again close beside me, and forces me to become an unwilling listener to his peculiar impressions and experiences.

Has he read THE COURIER? Oh, yes; and thinks a good deal of it. Why? Well, he hardly knows, except that he believes it to be the most meritorious musical journal now published.

On the boat, during my second trip to Coney Island, I met such an individual as the one above described. He was going to hear both Arbuckle and Levy, but as for Liberati!—ah, well, "he is good enough for the common crowd, which knows nothing at all about music."

Of course, I listened, and listened, and listened, and he talked, and talked, and talked. He evidently believed I was deeply impressed with his knowledge and acute discernment, but I was only amused at his self-

assurance and the immense faith he seemed to have in the views he uttered.

Arrived at the pier, I tore myself away from his delightful and soothing company, and sought a secluded spot to do what we all have to do—refresh the inner man. This being satisfactorily accomplished, I made my way to Cable's music stand, where the famous Arbuckle "bloweth his equally famous cornet." I sat down to breathe for a moment.

How soon, alas! was my peace to be disturbed. Five minutes before the time set for the band to begin to "make music," a tap on the shoulder caused me to turn round, and behold, the "amateur gabbler" was again beside me. "Lord, have mercy upon me," I inwardly said, and gave a fifty-pound groan.

I was thankful when the music actually commenced, because I could then politely request him to allow me to listen, which, of course, I had to do. Between the pieces, however, I was favored with an elaborate commentary upon what had just been played, wherein it excelled, failed, &c.

The programme given at Cable's in the afternoon by Downing's band, Arbuckle, cornet soloist, is here presented, and will give an idea of the class of music, as well as the general arrangement of the pieces:

PART I.

Overture, "Poet and Peasant".....Suppe
Valse, "Passing Thoughts".....Strauss
Fackeltanz, "Der Landfriede".....Brull
Selection, "Don Pasquale".....Donizetti
Cornet Solo, "The Exile's Lament".....Roch Albert
M. Arbuckle.

PART II.

Lancers, "Pinafore".....Downing
Cornet Solo, "Air Varie: Facilita".....Hartman
M. Arbuckle.
Polka, "Bonne Bouche".....Waldteufel
Paraphrase, "Silver Threads".....Downing
Selection, "Le Postillon de Lonjumeau".....Adam

The first work was rendered in a fair style and, but for a too plentiful use of the bass drum and cymbals, would have been enjoyable enough. It lacked a certain swing and grace as well as delicacy, but the latter quality is not much of a fault in open air music.

My "high-falutin, gabbling amateur critic" affected to sneer at the composition itself, bemoaning the necessity which existed for the production of such works. "But," he said, "the crowd is boss, and high-art lovers have also to feed upon the music-husks which are offered to it for profit's sake."

Strauss' valse, "Passing Thoughts," rather pleased your correspondent, for it was performed in a tasteful and effective manner, without that overwhelming use of the brass which, nowadays, ruins the effect of more than half the dance music played. Even my exacting self-constituted companion was somewhat pleased.

One or two of the subjects are quite pretty, especially that one in which *mordenti* are introduced. It was evident that the crowd could enjoy such music, a fact plainly discernible from the expression of interest it manifested.

Brull's Fackeltanz, "Der Landfriede," next followed. It is not grand in scope or design, but the chief subject is really quaint and arrests at once the attention of the musical listener. This subject is effectively varied. This piece was one of the best interpreted during the afternoon's entertainment.

What did my highly educated dilettante think of it? "Oh, not much. It was not half so grand as those by Meyerbeer." Well, what if it were not? "Then I do not care to hear new composers' weaknesses." At this I involuntarily withdrew my head into my shell.

The selection from "Don Pasquale" was not played well. The "lovers' duet," which formed part of it, was even indifferently performed.

The "Exile's Lament," by Roch Albert, is a very dreary piece. Even Arbuckle could infuse no life into it or make it interesting. The band accompaniment must have annoyed the soloist, for it was often at variance with him both with regard to time and tone.

Mr. Arbuckle was encored, of course. The tone he produces from his instrument is so pure, true and sweet that we forgive him his want of snap which Levy has to excess. Hartman's "Air Varie" (facilita) was performed in a somewhat tired manner, which robbed it of its due effect. But the encore?

It was the novelty, "Sweet By and By." Such a dirge that was made of it. *Adagissimo, dolorissimo, affetissimo!* After a faint sickness had come and gone, I felt able to listen to the rest of the programme, and did so as a pleasing sacrifice for my present escape from death and a like "sweet by and by." My "mucilaginous companion" had happily vanished at the opening of the melody. It was too much for his exalted taste. I gave him a godspeed, having now a prospect of rest.

Downing's lancers, from "Pinafore," were bright and enlivening, as well as Waldteufel's polka, "Bonne Bouche," the theme of which set the feet of the crowd "a-moving." I left the scene well pleased with most of what I had heard, and looked forward to the "sweet by and by" which awaited me at Manhattan Beach, in the shape of Gilmore's greatest band on earth, in conjunction with the incomparable, unrivalled, super-human Levy.

I give here, however, the programme for the evening's entertainment at Cable's, which seems to be more interesting than the one I heard in the afternoon:

PART I.

Overture, "Mirella".....Gounod
Valse, "Tres Jolie".....Waldteufel
Reverie.....Vieuxtemps
Selection, "La Straniera".....Bellini
Cornet Solo, "Ave Maria".....Schubert
M. Arbuckle.

PART II.

March, "The Boys on Grand Parade".....Downing
Cornet Solo, "Le Carneval".....Paganini
M. Arbuckle.
Caprice Heroic, "Le Reveil du Lion".....De Kinski
Quartet and Finale, "Ione".....Petrella
Galop, "Infernal".....Keler Bela

I had just taken my seat before the half-egg shaped soundboard in front of the Manhattan Beach Hotel, when, horrible to relate, I was again awakened from my reserve by a familiar touch upon my shoulder, and looking up, beheld—my "mucilaginous amateur critic."

Gone my hopes! gone my peace!

Should I fly, or should I remain?

Duty whispered remain, and so I did.

But I inwardly rebelled at my fate, and—well, I did not exactly contemplate suicide, but I swallowed my chagrin, which is almost as bad, I think.

The following programme was the one I heard, with all its variety and perfections.

1. Overture, "Mozart".....Suppe
2. Mazurka, "Souvenir de Kieff".....Schuloff
3. Opera Selection, "Reminiscences".....Bellini
4. Cornet Solo, "Air and Variations".....Proch
J. Levy.
5. Overture, "The Marriage of Figaro".....Mozart
6. Scena and Quartet, "Rigoletto".....Verdi
7. Fantaisie Humorous, "Lot is Dead".....Hartmann
8. Cornet Solo, "Whirlwind Polka".....Levy
J. Levy.

9. March, "German Students".....Krauss

10. New National Anthem, "Columbia".....Gilmore

Suppe's overture, "Mozart," is only interesting to those who know most of the great master's compositions. Otherwise, it would fail to hold the attention. Airs are introduced from "Don Juan," "Il Seraglio," &c., the whole forming only a kind of pot-pourri, which, in one way, can be considered a desecration of the music thus presented.

There can be no doubt that Gilmore has the finest band of any doing duty on the beach. It plays with a snap and vigor truly refreshing, but even here the "drumming" is positively alarming and ruins the effect of many works which are calculated to sound well without these noisy instruments. The band-master's taste in this direction is not to be admired.

Schuloff's mazurka, "Souvenir de Kieff," is a brilliant piece, full of contrasts. The piccolos are effectively employed. The subjects are piquant and interesting, and appeal even to an ordinary audience. The interpretation was a characteristic one, full of life and verve.

The operatic selection from Bellini's works was tiresome and too lengthy. It contained by no means the most popular and melodious pieces in his various operas, and thus even a good performance did not relieve it of a certain monotony.

One of the most beautiful arias was played as a solo upon a heavy bass or baritone instrument, but it sounded colorless and expressionless. Brass instruments seem only suitable for the performance of chorals or pompous marches, where large or sustained

effects are aimed at. No brass instrument has a really natural expressive tone-quality, not even the horn, which is more melancholy than truly expressionful. Passion is not capable of its real utterance on the family of brass instruments; therefore must all passionate melodies be rendered tame when they are played on them. The same impression and opinion was shared by the amateur who had caused me so much discomfort and annoyance.

Levy did not play the pieces set down for him on the programme. He first rendered a kind of potpourri, in which was introduced the Russian National Hymn, &c., and afterwards "Brightest Eyes," by Stigelli, the first encore to which was "Les Rameaux," the second "The Heart Bowed Down."

Levy is, without doubt, an artist on his instrument. Aside from his remarkable execution, he produces as beautiful a tone from the cornet as can be produced from it, as well as infuses an artificial expression into his interpretations as rare as wonderful. People listen to him again and again, even in the same selections, and still show no signs of weariness.

The tricks he performs are admirably overcome, and must be voted astonishing, if nothing else. Yet, with all his mastery of the instrument, in every loud passage the disagreeable and vulgar character of the cornet tone quality stands prominently out.

The truth of what Berlioz says cannot be denied, however lover of the instrument may endeavor to argue in opposition to it. The great orchestral writer understood the true character of each instrument too well to make a mistake in his estimate of any one of them, and that one especially the cornet.

He says, speaking of its individual tone-character: "A phrase which might appear tolerable played on violins or on wooden wind-instruments, would become poor and detestably vulgar if brought out by the snapping, noisy, bold sound of the cornet-a-pistons. * * It has neither the nobleness of the horn, nor the loftiness of the trumpet." This opinion can be received with perfect safety.

After Levy had finished his several solos, to my relief the "amateur leech" disappeared, and I was left alone with the music and my thoughts. I felt my punishment had been already great enough, and now that there was a prospect of comfort and peace I settled myself in my seat with a blissful and restful feeling. "After the storm, the calm; after the wound, the balm."

The "Overture to Figaro" was exceedingly well played, the bass instruments bringing out the rapid runs very clearly. I think it was the best success of the evening's performance.

The "Scena and Quartet," from Rigoletto, was also a success, but was evidently only appreciated by a few.

Hartmann's fantasia humorous, "Lot is Dead," pleased the crowd, which encored it. The composition is undoubtedly a clever and effective one. In its place a novel galop was played, introducing imitations of the galloping of horses, crashing of whips, shouting of men, &c., in short, an excellent imitation of a steeplechase race. This was also demanded again. Such is the taste of a crowd.

Krauss' "German Students' March" is not an effective piece, or likely to become popular, but it was well played. As usual, the last piece was the conductor's "New National Anthem." Nothing need be said of it except that it lacks both originality and grandeur, and is badly arranged for the quartet of voices, although it sounds quite respectably when played by the composer's band.

The music at Manhattan Beach is of the best character for a seaside resort, and its interpretation is all that can be desired, especially when it may be enjoyed by everybody "without money and without price." Your correspondent will let you hear about Gilmore's band soon again. In order to finish up the day's account properly and completely, I subjoin the programme played by this organization in the afternoon, whilst I was dutifully listening to Downing's band at Cable's. Here it is:

1. Overture, "Light Cavalry".....Suppe.
2. Concert waltz, "On the Beautiful Rhine"....Kellar Bela.
3. "Children's Toy Symphony".....Haydn.
4. Cornet solo, "Serenade".....Gounod.
- J. Levy.
5. Overture, "Massaniello".....Auber.
6. Solo for euphonium-trombone.....Raffayolo.
- Signor Raffayolo.
7. "Reminiscences of Scotland".....Godfrey.
8. Cornet solo, "Bel Raggio".....Rossini.
- J. Levy.
9. Galop, "Furioso".....Strauss.

SEASHORE.

The Detroit Saengerfest.

AUGUST 30, 31 and September 1 are the fixed dates for the great Saengerfest, which will be held in the new Music Hall. Prof. Abel is hard at work arranging the programme and minor details which come under his supervision as musical director. He selected and recommended the engagement of the following soloists, who have accepted the positions: Mlle. Litta, Mlle. Nellini (Mrs. Bottles, of Milwaukee, a former pupil of Prof. Abel who has just returned from a seven years' tuition with the best teachers in Paris), sopranos; Anna Drasdil, Mrs. A. B. Kennan, contraltos; A. Bischoff, tenor; Franz Remmert, bass. Several leading local singers are also engaged. Edward Remenyi will assist in the concerts with his violin solos. There will be a festival chorus of four hundred voices composed exclusively of Detroit societies; the Detroit Musical, Harmonie and other societies having been invited to join, and also a Saengerbund of four hundred and fifty persons, representing the societies from the different cities of the States. Spill's orchestra of thirty-five will be increased to fifty by outside talent from Michigan, and rehearsals will probably commence June 28, and will be held in Harmonie Hall until the Music Hall is ready.

The opening concert will consist of Max Bruch's "The Glocke," the other selections for the evening concerts being "Walpurgis Night," Mendelssohn; selections from "Lohengrin," Wagner, and others yet to be determined. Lighter programmes will be given at the afternoon concerts, when the choruses of the different societies will render special selections. The tickets will be fifty cents for general admission and seventy-five cents and one dollar for reserved seats, according to location. The estimated expenses are \$8,000, for which a guarantee fund has been created, so that there will be no drawbacks to prevent success.—*The Amphion*.

The Musical Man.

WHO is responsible for this new and rapidly increasing genus? Sorrowfully it must be admitted that women are the fosterers of this unpleasant type of man. Formerly, in fact quite within the memory of middle-aged men, to be unmusical was not considered a sin. Now, alas, it is. Not to be able at least to talk upon this subject will, if it does not totally extinguish, at least cast a shadow over your conversational powers. And this is the decree of ladies in society. It is doubtless an easy way of paying a social debt to invite a host of friends to an uncomfortable crush, where each one, after having saluted the hostess, endeavors with all the alacrity at his command to escape from the miseries impending; but such crushes become irksome to the average mortal, and it was necessary to enliven them with some excitement, and what more pleasant than music? Thus music became fashionable. The rich paid heavily for professional performers, but what were the needy followers in their steps to do? The musical man became at once an attraction, and the competition for him increased to a mania.

Now this personage, being a Brummagem article, was easily manufactured to meet the demand. Given a certain amount of assurance and a nimbleness of finger at the pianoforte, the rest might be safely left to the tailor, barber, and haberdasher. Thus sprang into life the musical man as we now have him. Of course, it is only human nature that he should suppose he really has the ring of true metal about him, and even if he were to fall into a momentary fit of modesty and fancy that he was not the genius he supposed himself, society—that is, the ladies—would not allow him to undecieve himself. There was no help for it; so the musical man became society's hero even in spite of himself. Fashion demanded him, and he was produced. This would not have been so had the fair hostesses who cultivate the music mania lived in the time of their forefathers, when music was studied as an art, not as an accomplishment. Sad as it may seem, it is, nevertheless, true that, although the taste, as it is called, for music is more general, the study of the art is much more rare than formerly. We speak, of course, of those who do not make music a profession. The accomplished young lady of the present day, who plays the most difficult music with facility, could not do what probably her grandmother, let us say, considered a matter of no inordinate difficulty. For instance, we have known old ladies transpose at sight, read a figured bass or score, and show themselves in every way acquainted with harmony and thorough-bass—words which to the ordinary accomplished young lady of our time mean an amount of knowledge scarcely to be attained in a lifetime. In those days men traveled by stage-coach and not by steam, and it appears they studied earnestly and were not driven by fashion.

The fact is that those who wished it were educated in music, and those who did not wish it left it alone. Of course, there was no room for musical men. Times like those may perhaps come again when a sufficient amount of rope has been granted to these gentlemen to hang themselves, but meanwhile we have to submit to their dictation. As things stand at present, however, five minutes' conversation with any of the ladies who encourage him will show you what the musical man's power is. Even if you are not favored with his name you will find that you are considered a fool for not thinking as he does. That he is a tyrant to his patronesses we doubt not, but we fear that even under these circumstances they value the appearance of culture too much to rid them-

selves of this useful purveyor. We do not know that the existence of this class of men does any permanent damage to the cause of music, but it accounts in a great degree for the large amount of nonsense that one hears people talk upon the subject, and it is a pitiable thing to see persons, otherwise in their right minds, listening to and applauding such rubbish as these musical men give forth. Prigs there ever will be, and they are sufficiently irritating companions, but still they are mostly tolerable in comparison with the musical man. His priggishness is combined with a contempt for his sex and a disgusting effeminacy.—*The Saturday Review*.

The Type of the Palais Royal.

AT one end of the Palais Royal stands the Théâtre Français, at the other the Théâtre du Palais Royal, and the two houses may be said to be also at the extreme poles of dramatic art. The small theatre is almost as representative in its way as the great one, and is more representative than any one of the boulevard houses. The Français lays the Gymnase and the Vaudeville under contribution both for pieces and actors, while the Odéon is a mere nursery for the great state theatre. But the Palais Royal is a thing apart, an institution *sui generis*. Its repertoire and its personnel are alike sacred from the rapacious clutch of its neighbor at the foot of the Rue Richelieu. Its entertainments differ not only in degree but in kind. The playgoer who studied the art of the Comédie Française last season has this year had an opportunity of studying what may be called the style of the Vaudeville and Gymnase in Mlle. Bernhardt's scratch company, and may now complete his knowledge of the whole cycle of French dramatic art—apart from opéra-bouffe—by studying the peculiar type of comedy presented at the Palais Royal.

This type of dramatic art it is very difficult for a critic, and especially a foreign critic, to deal with. On its own plane, the playing of the Palais Royal Company is perhaps almost as perfect as that of the Comédie Française, but it is such an infinitely lower and narrower plane that criticism has scarcely room to move. The Palais Royal has bred up a peculiar race of inimitable comedians—unctuous, inventive, and after a fashion polished, though perhaps it may seem paradoxical to apply that epithet. We have on the English stage few—too few—comedians of this particular type; David James, W. J. Hill, and Mr. Righton are perhaps the most remarkable of the few whose names occur to me at the moment. The art of the Palais Royal company is intensely amusing, original, and worthy of study. But it is so exclusively directed to one end—that of raising mere laughter—that criticism may be said to be choked in cacchination. It is the same with the pieces of their repertoire. They are all perfect storehouses of comic invention, many of them are masterpieces of stage craft, and some have even the merit of great polish and vivacity of dialogue. But their end is always the same—laughter, laughter. They open no problems, raise no emotions, touch no sympathies. Criticisms of plays and playing begins and ends in the phrase, "It is funny"—or sometimes, "It is not funny."

Funny, funnier, funniest, then, are the only three epithets which can be applied to such a performance as that of "La Cagnotte"—which, besides affording part of the material for "El Dorado" at the Strand, has been adapted and played at the Folly Theatre under the title of "Lord Mayor's Day," the version being variously attributed to W. S. Gilbert and the Earl of Desart. Personally, I consider Labiche's popular vaudeville one of the funniest of French farces. From the opening of the "cagnotte" in the first act, with the discovery of Colladan's buttons, through the restaurant scene, where "the cipher is concealed by the frame," and the prison scene where Chambourci's handkerchief produces such marvellous effects, up to the scene at the matrimonial agent's in the fourth act, the fun seems to me unflagging and delicious. In the fifth act, with its besmirched crew of pleasure seekers hiding about the hoardings, the action drags a good deal, and the fun becomes a little strained. Otherwise, it seems to me, the play is a masterpiece of the particular genre which it represents. It shows the company, too, in some respects at its best, if also at its broadest. Geoffroy and Lhéritier, Calvin, Luguet and Pellerin, are all comedians of the first order, excellent in different degrees it is true, but still distinctly masters of their art, such as it is. There may be questions as to the "limits of becoming mirth" fixed by good taste even in a farce like this, but to my mind it is very seldom that the Palais Royal company oversteps them.

On the contrary, I believe that many Englishmen seeing this company for the first time will be inclined to think that they rather slur than over-accentuate their points. On my first visits to the Palais Royal, I remember a feeling as if everything were taken in too quick time, points not enough dwelt on, and business, as it were, scrambled through. On reading the pieces I had expected them to be funnier in representation than they actually appeared. This feeling wears off in time, and even a foreigner becomes accustomed to the lightness of touch, the quick vivacity which is one of the distinguishing characteristics of this school of playing. But I should not be surprised if many of Monday night's audience had some such feeling as I have indicated in the matter, though "La Cagnotte" is certainly not the play in which this airiness—this "touch-and-go-ness," if I may borrow the expression—is most noteworthy.

Bellini at the Zenith of His Fame.

IN 1833 Bellini had arrived in Paris on his way to London. His first steps were directed to the Italian opera, where he to his greatest joy found his opera "Son-nambula" announced for the same evening. What heightened his pleasure was that the four greatest singers of the day, Rubini, Tamburini, Lablache, and Grisi, should appear in it. Bellini had already heard of the youthful singer, who, born in Milan, went in her twentieth year to Paris in order to make her *début* at the Italian opera, and who, notwithstanding her great rival, Malibran, at once won for herself the distinction of *prima donna assoluta*. Bellini rejoiced at the idea of being present at the performance, and of being able to listen to the creation of his genius without any one recognizing him. Towards evening he went to the opera, and concealed himself in some recess lest his presence might after all be noticed. Grisi, a girl of extraordinary beauty, and scarcely two and twenty years old, by the excellence of her voice, completed the young composer's joy. That was *Amina*, as he had seen her so often in his musical dreams; the lovely, beautiful vision which had so often enraptured his mind now stood realized before his eyes. The great finale did not show him the woman, furious in her passion, as Pasta had represented her, but only the calumniated, poor girl, who, filled with anxiety and fear, struggled and wept until she had brought the audience to tears. After the first act was over, his intention to remain unnoticed became void; he hurried on to the stage in order to congratulate the young singer, and to greet his friend Rubini. Bellini's sudden appearance caused a general indescribable joy. Grisi, whose rare youthful beauty he could now admire in its full splendor, gave her trembling hand to the maestro, and offered him her lips as welcome, as it was then customary among artists. Also the singers and the orchestra greeted the young composer with heartfelt, sincere admiration, and the director was so zealously endeavoring to win Bellini's favor, and to get his promise for an interview concerning business matters (if business can ever be associated with art), so that the maestro could hear but little of the second act of his opera. Rubini and Grisi surpassed themselves on this evening; their singing had received an artistic consecration which exercised, even on the audience, an indefinable charm.

At last the riddle was solved. It became known that Bellini was present, and this news spread with the quickness of lightning when the opera was over, when *Amina's* last hymn of joy had slowly died away, the whole audience rose, and the one shout "Bellini! Bellini!" re-echoed throughout the house. Then the curtain rose again, and the fair Sicilian with his gentle features now radiant with a holy joy appeared, led by the hand of Grisi. "Here is Bellini!" was all that Grisi could say, for tears of joy threatened to stifle her voice.

An enthusiasm and exulting shout broke forth, such as the Italian opera had not seen or heard for a long time, and Bellini concealed his joyous confusion under a deep bow. Then his grateful glance met that of the young artiste, who had brought him before the curtain, and who was still holding his hand within her own. Suddenly Bellini's smiling lips began slightly to tremble, and his face grew pale. The young and beautiful girl who stood by his side with joy-beaming eyes—she was not the young peasant *Amina*—no; this sublime being seemed to the maestro to be the fairy who should lead him into a laurel-wreathed temple resounding with the intoxicating sounds, with the joyous hymns of his applause—who should lead him into the temple of fame.

Like one captivated by a delightful dream Bellini went home, accompanied by all his friends, and when he had at last found rest in sleep a dream disclosed to his mind the strangest of pictures. He saw his old nurse, Rica, the little fairy of his youth, the mighty woman who had opened the gates of happiness for him.

Had he now found his third fairy—the fairy destined to crown him with fame—already? "No, no," sighed Bellini in his feverish dream, "I will live—live, love and create! Oh, do not take me from your beautiful earth, my Lord and God! do not take me just when it is about to bestow the joys of Paradise on your poor Vincenzo!"

When at last Bellini awoke it was already late. He was just about to go to the director of the opera when he heard a gentle knock at his door, and a young and handsome girl entered his room. Bellini welcomed Grisi with a joyous acclamation, and she hastily began to speak to him of the director's plan, and of the three text books, "Marino Faliero," "I Puritani," and "Die Räuber," after Schiller's drama, which had lately been written, and that one of the three would be offered to him that day in order to set the words to music.

"How glad I am that I have come in time, maestro," said Grisi, and concluded her communication, so important to Bellini, with these remarkable words: "You must choose the opera in which I have to sing the leading part. You must compose the rôle of *Elvira* in 'I Puritani' for me. Will you grant this first request asked of you by Giulia Grisi?"

Bellini promised with great fervor to compose the opera—that his best talents should be exerted in the production of the most beautiful melodies for the part of *Elvira*. The interview with the director had the desired result, and when Bellini resumed his journey to London he took with him the

text of "I Puritani," in order to adorn it with its musical garments during the course of the year.

In London Bellini again met with the fairy of his youth; she had grown into a charming woman, had become a celebrated artiste, and called herself Maria Garcia Malibran. With the same amiable abandon as years ago in the olive wood did she receive Bellini. The song which he had then composed came in brilliant sounds as "a welcome" from her lips. Then she introduced him, with an artless smile, to a gentleman of stately figure—the celebrated violinist, Bérict, her husband.

And now a conversation began, so lively, witty, and interesting, that Bellini could scarcely restrain the many thoughts of present and bygone times which rushed on his mind. However, he had no opportunity of speaking of his musical career, for the conversation was uninterruptedly carried on by the beautiful Malibran; and all that Bellini had done and created since their first meeting in the olive grove near Catania was known to her. The young musician learned, to his great astonishment, that the great artiste had constantly, and in the most amiable manner, interested herself in him. "My advice was good," she finally said, with her winning smile. "Courage alone leads man to his desired aim, and my little dreamer has made excellent use of it. But now he stands at the threshold of the highest glory—of a world-renowned fame—and to obtain that, I suppose the little fairy and the great Malibran must help him too."

But these words of Malibran's were not fulfilled; the fairy of his youth had no more gifts for him. Although Bellini was welcomed with great enthusiasm in London, and Malibran did all in her power for him, he did not feel happy. He longed to come away from this tumultuous life, and seized the first occasion which offered itself to carry out a thought which had long occupied his mind. He left England and hired a cottage surrounded by a small garden in the, at that time, charming village, Puteaux, situated near the sunny shores of the Seine. Bellini was now fully absorbed with the composition of his new opera. The young musician had seen and heard much during his stay in Paris and London, and had also learnt that there was still much needed for him to become a really celebrated composer. Bellini proposed to exchange his usual light manner of composing with more ardent and serious work. This firm resolution was scrupulously carried out, and his endeavors succeeded. The "Puritans" became for him that which "Tell" had become for Rossini. The composition which Bellini presented to the Italian Opera, in Paris, was the work of a truly great master.

The season which should decide the fate of the three above named operas, "Räuber," by Mercadante; "Marino Faliero," by Donizetti, and "The Puritans," by Bellini, had begun. The "Räuber" and "Marino Faliero" had already been given. The "Räuber" won great but no lasting enthusiasm; "Marino Faliero" pleased the public less—the maestro had probably undervalued his task and worked too quickly. Now Bellini's "Puritans" was performed. The success of this opera was, from the very first, an unusually great and decisive one. The celebrated quartet—Rubini, Tamburini, Lablache and Grisi—exerted their powers in singing the chief parts; but it was above all Grisi who made the deepest impression by her fresh, youthful voice, by her enchanting sweet melodies. The Parisian public seemed to be transported, through this composition, into higher spheres than music had hitherto brought them, and it worshiped this benignant goddess and her youthful disciple, Bellini, with true and heartfelt adoration. Also the artists were animated by the same enthusiasm, and had themselves proposed to render due homage to the young maestro. When the opera was finished and the crowded house demanded, amidst shouts of applause, to see Bellini, it lasted some considerable time before the curtain rose again. After this the astonished audience saw the whole company of the Italian opera filling the stage in a semicircle, all holding laurel wreaths in their hands.

Now Grisi appeared, robed in a loose, white garment, leading with one hand the confused composer (who felt as if at this moment earth had been changed into paradise for him), and carrying in the other the branch of a green palm. Amidst the thundering applause of the audience and a jubilee hymn of the orchestra, both walked to the front of the stage, and when Bellini bowed, the Muse—or rather the fairy, Giulia Grisi—waved the palm over his head. At the same time she said to him, with proud joy: "You have given me the most beautiful melodies which your genius possessed; I give you, instead, the palm of victory—the fame of a world-renowned maestro." Bellini had found his third fairy.

Few months have elapsed, the autumn of the year 1835 has come, and the spirited words of Grisi have already been fulfilled. Bellini has remained victorious in this musical emulation, and the name of the composer of "The Puritans" has been borne on the golden wings of fame over all parts of the world; but the romance of his life should become true to the very end.

Poor Vincenzo had found his third fairy too early; for the young maestro lies dangerously ill in his little house at Puteaux. The month of September is drawing to a close, and, on one of these autumnal days, the celebrated Pasta enters Paris in order to sing again on the stage of the Italian

opera, the season of which was announced to begin on the 1st of October. Then suddenly the mournful news spreads all over Paris that Bellini was lying on his deathbed, and that he could live but a few more hours. Without a moment's delay, a woman hurried, a deathly pain at her heart, to the little, not very distant village of Puteaux. Almost by force she procured permission to enter the room of the sick man, and sank down weeping before the bed of poor Vincenzo. Bellini recognized Pasta. With one last glance he looked at her long and intently, and then he said to her, very quietly: "Fame is beautiful, but more beautiful still is happiness. Giuditta has given it to me; to thee, the fairy of happiness, I owe the most happy years of my short earthly life. Let me thank thee for it. However much the world may praise my last work, 'Norma' remains my dearest child, as thou, Giuditta, are the dearest of my fairies."

"And 'Norma' shall remain your masterwork as long as men find pleasure in what is beautiful in our art," exclaimed Pasta, with a holy enthusiasm, wetting the hand of the dying Bellini with her tears. After this no other sound was heard than the weeping of those who stood by. After some time, Pasta sank on the ground insensible, the hand of the maestro hung cold and stiff by the side of the bed—Bellini was dead. But there was a smile playing round his pale lips, for the fairy of his earthly happiness had endeared the last moments of his life, and this happiness seemed to have accompanied him into eternity.

All Paris was present at the funeral of the great maestro, who had too early departed this life, and who found his last resting-place in Père la Chaise. Giulia Grisi placed, in the name of her fellow-artists, the palms of fame on his coffin; a deeply-veiled lady added a bouquet of fresh, blooming roses—it was Pasta. "I gave you happiness—take it with you in your grave." These were the words she quietly breathed over the coffin before it sank in the ground. With that ended the romance of Bellini's short but beautiful life. To-day Bellini's ashes rest in homely earth. Sicily, and especially Catania, remembered their celebrated son, and brought the remains of the young composer to the place where his cradle had once stood. Bellini sleeps in Catania his eternal sleep, and a magnificent monument speaks of the great maestro and his works.—*E. Pasque in Music.*

"La Damnation de Faust" in London.

OF Berlioz's "La Damnation de Faust," performed under Charles Hallé, at St. James' Hall, on May 21 and 22, it is impossible to speak in adequate detail here. Although when it was performed under M. Pasdeloup at Her Majesty's Theatre a good deal was written about it, the subject is not by any means exhausted. Indeed, each hearing of this truly magnificent work betrays new beauties and new matters of interest. How imperfectly Berlioz was understood thirty years ago, those who heard his "Faust" at St. James' Hall will readily imagine. Nay, it must, in justice to Charles Hallé, be admitted that the straggling and incomplete performance under M. Pasdeloup let little light into the matter, and that the popular Manchester conductor is fully entitled to the credit of the first adequate performance of this grand work in the metropolis.

We have now heard in their proper sequence the various excerpts from the musical drama which have already been presented to us as concert pieces. *Faust*, alone on the plains of Hungary, thankful for his happy and uneventful life, listening to the dance of peasants and to the strains of the famous "Rakoczy March," in which the National Anthem of Hungary is so effectively used, is succeeded by *Faust* the philosopher, careworn and wearied of life, about to drain the goblet, and only prevented by the strains of the "Easter Hymn," a beautiful melody, which, it is believed, Berlioz adopted from a still older Paschal chant. Then, as in Gounod's opera, the demon appears, and the character of *Mephistopheles* is noticeable in that it gives us a special and conspicuous example of the *leitmotif* in music; and expedient with the invention of which his admirers modestly credit Wagner. The scene in the tavern at Leipzig follows, with Brander's song of the rat, and with that impious and irreverent, but wonderfully clever, burlesque fugue on the word "Amen." Next comes *Mephistopheles* with the "Song of the Flea," in which the hopping of that well known member of the genus *Pulex* is so humorously treated by the orchestra.

Faust, now transported on the cloak of the devil to the banks of the Elbe, indulges in sleep, the singularly beautiful and equally difficult Slumber Song of Gnomes and Sylphs being magnificently rendered by Charles Hallé's Manchester chorus. This scene, entitled in the French "Bouquets et prairies au bord de l'Elbe," contains some of the most charming music of the work, and notably the familiar Ballet of Sylphs, in which the melody of the Slumber Song is so beautifully treated. Next comes the scene in the garden, with the lovely ballad of the "King of Thule," given in its integrity, and sung, with a modest charm of which an Albani or a Nilsson might well be proud, by Miss Mary Davies. From this point the libretto has greater claims to the initiative of Berlioz than that of Goethe. The demon appears, and the invocation and dance of the *Follets* round *Margaret's* dwelling follows. The delicious love-scene is interrupted by *Mephistopheles*, who brings the neighbors to the scene.

We next have the repentance of *Margaret*, the soldiers'

chorus, *Faust's* invocation to Nature, and the powerful scene of the ride of the devil and his victim to hell. The scene in hell, where the Spirits of Evil receive the soul of *Faust*, is equally powerful, and the epilogue of condemnation on earth, and the chorus of Celestial Spirits celebrating the apotheosis of *Margaret*, bring the work to an end. Of a composition of which the chief and most admirable feature is the fancy and resource displayed in the orchestration, it is almost impossible to form an adequate idea in print. But each rehearsing of the "dramatic legend" cannot but engender a feeling of regret that the genius of Berlioz has not sooner been recognized, and that a composition which is as superior to M. Gounod's setting of the story as Beethoven is to Bellini has so long suffered from neglect. It may be mentioned that in consequence of its great success four performances of "La Damnation de Faust" are already arranged to be given under Charles Hallé's direction, on Saturday evenings, at St. James' Hall, during the winter, and that it is hoped these will form the nucleus of a series of Saturday evening orchestral concerts.—*London and Provincial Music Trades Review*.

...Before judgment had been rendered against Sara Bernhardt the *Pall Mall Gazette* said: "Whatever may be the result of the legal proceedings instituted by the corporation of the Comédie Française against Mlle. Sara Bernhardt, the verdict of the tribunal will not mitigate the extremely bad taste shown by the council for the theatre, Maitre Allou, who assured the court that the "punishment" of Mlle. Bernhardt had already begun in the shape of the encouragement and applause bestowed upon her successors—notably on Mlle. Bertet. This is equivalent to an insinuation that the Comédie Française can very well afford to dispense with Mlle. Bernhardt's services; yet they proceed to claim 300,000 francs from her as damages for her running away. The truth is that the conventional "stars" of the Maison de Molière dislike and are as jealous of the unconventional Sara as their predecessors, a generation since, disliked and were jealous of Rachel. The original salary of that wonderful actress as a *pensionnaire* at the Française was 4,000 francs, or £160 a year. She played Camille in "Les Horaces" on June 12, 1838, to a house of about £30. She played the same part on October 17 in the same year to a house of which the gross receipts were nearly £200. With infinite reluctance and dismal grumbling the society were constrained to raise Rachel's salary to 8,000 francs and to 20,000 francs, without counting *foux* and other gratifications. In 1840 she received in all 60,000 francs, with three months' leave of absence. In 1841 she was elected a *sociétaire*, with a fixed salary of 42,000 francs and three months' *congé*, which was worth 70,000 francs more. But the Comédie Française, faithful to corporate and academic traditions all over the world, never ceased to disparage the talent of its unconventional member.

...Wholly improbable is the story that Theo, the pretty and decidedly naughty opéra-bouffe actress—every visitor to Paris remembers her—has grown weary of the stage, and is about to assume the management of a pastry shop in the gay capital. She is not such a simpleton; she understands too well the value of her physical charms and of her peculiar though alluring ways ever to dream of transferring them to a shop, where they would not be seen, as they are in the theatre, by all the world, and where they would not be half appreciated. Theo cannot sing—everybody knows that—she cannot act in any true sense, but she can personate herself, and she does it in the most effective and advantageous manner. No matter what part she assumes, she is always Theo. Her bright eyes, her shapely mouth, her piquant nose, her handsome shoulders, her neat figure, are her stock in trade, and they command a premium when invested with the coquetry and saucy freedom she understands so well and makes the most of. All those are very alluring to the masculine multitude on the stage in a setting of Offenbach or Lecocq; but they would lose much of their lustre in a pastry establishment, whatever its decorative character. Theo is a veritable Parisienne, and a Parisienne is the shrewdest and most selfish of all feminine creatures. She likes to attract men of position and rank—and she has attracted many such,—for it gratifies her vanity and excites the envy of her sex; but it gratifies her love of gain and enlarges her opportunity for display. On the stage, Theo has her place and power. She may think of a pastry shop in the future, but it will be when wrinkles have come and her abundant blonde hair is thinner and conspicuous with fibres of gray.—*N. Y. Times*.

...Mr. Gye and Mr. Mapleson seem to be enjoying the harmless, but somewhat expensive amusement of advertising against one another for their Albert Hall concerts. About a dozen lines of names of royal "patrons" form the battle ground, and when everybody is aware of the absurdity of this "patronage," it seems strange that two sensible managers should squander money, which this season cannot be too plentiful. At present Mr. Mapleson is ahead, as he has thrown in the Princess Louise, the Marquis of Lorne (though it is difficult to see how such "patronage" can extend across the Atlantic), and the Prince Christian. Both managers have the names of the Queen, the Prince and Princess of Wales, and the rest, while the paucity of princes may best be judged by the fact that the blood royal seems to have been exhausted, and such comparative nobodies as Prince Leiningen and the Count and Countess Gleichen have been pressed into the service.—*London Figaro*.

Richter as a Conductor.

THE Richter Concerts concluded June 14, after an eventful and, it is believed, highly satisfactory season. It is an especial feature in the English career of Herr Hans Richter that the more he attempts and the wider his programmes the greater seems his strength. Herr Richter first came here as a conductor known to London solely by report. He was under the shadow of Herr Wagner, whom, however, he speedily eclipsed, and was, during his first season, acknowledged the greatest Wagnerian conductor of the age. His detractors stoutly asserted that he could only conduct Wagnerian music, and that when he came to direct other works he would speedily find his level. During his second season Herr Richter made that which was then considered a perilous experiment with Beethoven, and conclusively proved that if he had no living equal in Wagner's music, he had no living superior as a conductor of Beethoven. Still the wise-ones shook their heads. This season Herr Richter has shown his surpassing ability as a conductor of music of well nigh every school. Schumann, Beethoven, Wagner, Cherubini, Spohr, Mendelssohn, Schubert, Haydn, Bach, Liszt, Weber, Brahms and Mozart have now been heard under his baton, and it is a fact at once astonishing to his auditors and highly complimentary to himself to find that each fresh composer affords Herr Richter a new triumph. To say in the music of which composer he is greatest would perplex even those who have diligently attended every concert he has given.

It is an astonishing fact that one man cannot only fully comprehend, but can actually and in every sense of the term become the leader of, so great a diversity of styles, and in this respect Herr Richter indisputably stands alone among the orchestra directors of our day. The reasons of the extraordinary renown Herr Richter has gained here in so brief a time, and the means he adopts to give us performances unrivalled in our day, are no secret. In the first place, Herr Richter thoroughly masters his score in letter and in spirit; that is to say, he has not only deeply studied every possible effect to be gained without violence to the composer's intentions, but he is often able to conduct without book. He does not always dispense with the score—a practice which is, indeed, by no means to be commended—and when he is not thoroughly familiar with the music he has the book before him. Herr Richter has also an intimate knowledge of every instrument in the orchestra, and at rehearsals he frequently plays to the performers the respective instruments in the way he wishes the passage performed. Armed with these gifts, he faces his orchestra well knowing that he is in truth a director able to prove his knowledge not only of the score, but also of the parts and of the proper method of playing the various instruments. The orchestra has often been compared to a highly spirited hunter, which, unless his rider shows himself in every respect its superior, will speedily run away with him.

It is a lamentable fact that in some—though happily not all—of our orchestras the members are perfectly well aware that they are superior in knowledge to their conductor, and all sort of respect and of subordination is lost. With Herr Richter, however, a movement of the left hand is equivalent to a touch of the spur, and all the members of his band are only too willing and proud to implicitly obey the slightest hint of one who is admittedly and really their chief. At rehearsal, besides very complete instructions as to shading and the keenest ear for errors and false notes, Herr Richter often adopts the system of sectional practice, each set of instruments playing separately; and to this must be attributed not only the admirable precision, but especially the wonderful clearness of the parts, which characterizes his performances. His method of beat is also, while firm, singularly modest; he does not, like some foreign conductors, dance about, kick the ground, nor thrash the music-desk, the baton serving to give the beat and the cues, while the slight, and to the audience almost imperceptible, movement of the left hand supplies the shading. In short, the orchestra becomes under Herr Richter an unerring machine, and the conductor, by apparently the simplest of movements, molds it to his will and plays upon it as surely and as easily as a great performer plays on the piano.—*London and Prov. Music Trades' Review*.

...Never was there a more genuine or a more brilliant success than that achieved by the young and accomplished vocalist, Mme. Sembrich, who made her debut in "Lucia di Lammermoor," at Covent Garden, on June 12. The audience at once recognized that the debutante was an artist of no ordinary merit, and greeted her with the most rapturous applause. The support afforded to Mme. Sembrich on the stage was not so perfect as could have been wished, but such drawbacks were little noticed in the presence of so great and welcome an artist. In the last act, Mme. Sembrich, left to herself, achieved her greatest success. Her voice is a light soprano of great compass, coupled with considerable power and purity of style. The lady is of very attractive appearance, with expressive features and very graceful deportment, and is also far above the average as an actress; in addition to her wonderful vocal powers she is a very accomplished musician, and plays a concerto by Spohr on the violin, or a polonaise, of Chopin on the pianoforte, with equal brilliancy and proficiency. Mme. Sembrich was singing with an Italian troupe at Athens not long since, from thence she went to Vienna and Dresden, where her great merits were at once acknowledged, but, owing to some petty jealousies at her brilliant success, was compelled to leave the place, to the great regret of all lovers of music in the Saxon capital.—*Music*.

Maitre Allou on Sara Bernhardt.

THE *Parisian*, of June 24, gives the following account of the trial of Sara Bernhardt's case: The first chamber of the Civil Tribunal of the Seine was entirely taken up with the hearing of the case of the Comédie Française against Mlle. Sara Bernhardt. Maitre Allou appeared for the Comédie Française, and Maitre Barbox for Mlle. Sara Bernhardt. Maitre Allou, who spoke first, explained the three points in the demand of his client, Mr. Perrin, the Administrator General of the Comédie Française. Mr. Perrin demands (1) the forfeiture by Mlle. Sara Bernhardt of her rights as *sociétaire* of the Comédie Française; (2) the seizure of the forty and odd thousand francs forming the reserve fund left at the theatre by the fugitive artist; (3) 300,000 francs damages. Maitre Allou argued that never was a demand better justified. He reminded the court of the circumstances in which Mlle. Sara left the Comédie, to which she was bound by a treaty for twenty years, and how, on the day after the revival of the "Aventurière," she took the pretext of the criticisms of the pen to send in her resignation. Several excuses, he said, had been offered for the actress; no excuse was good. The truth was that Mlle. Sara Bernhardt had engagements elsewhere and a great need of money. "In 1879 she had had a marvelous success at London. Her value as an artist, her elegance as a woman, her talent as a sculptor, almost as a littérateur, had seduced the English public. She received brilliant offers for the following season—the present one—and she accepted them. It is true that she forgot to speak of that new engagement to Mr. Perrin, and to ask of him the indispensable authorization. The administrator of the Comédie Française waited a whole year for the confession of his *pensionnaire*. She took care to say nothing to him, but at the first pretext she was gone. It is thus that Mlle. Sara Bernhardt gave up the envied position of *sociétaire* of the first dramatic scene of France, and the 60,000 francs of income which that situation assured her. To the delicate applause of the Parisians she has preferred the vulgar curiosity of which she is the object abroad. A positive and calculating woman, although she poses for being capricious, she has just signed a new treaty with an American Barnum. She will be exhibited all over America. She will have 2,500 francs a night; the third of the gross receipts up to 15,000 francs; 1,500 francs a week for her lodging and for that of her three chambermaids. Ah! gentlemen, that is no longer the *pauvre toquée* (poor crazy creature) who asked pardon of Mr. Labiche for a similar figure. I show you the woman of business, dazzled by gold, who has sold her soul to the devil!" But, continued Maitre Allou, "The chastisement will come—it is dethronement which will soon strike this great talent. Mlle. Sara Bernhardt will be punished for having quitted what, at the Comédie Française, is affectionately called 'La maison.' Over there, in England, in America, she will play, surrounded by 'supers,' and she will not be understood. She can carry away with her her artist's reputation, like an exotic cargo; if her fortune increases, her renown will decline. Is she not already, as it were, a *déclassée*?" The sum of 300,000 francs, which Mr. Perrin asked for damages, was, said Maitre Allou, the sum which had formerly been demanded of Rachel, and in support of the third point of Mr. Perrin's demand he cited the case of Mme. Arnould-Plessy, who had been condemned to pay 100,000 francs damages in similar circumstances.

Maitre Barbox, the advocate of Mlle. Sara Bernhardt, did not attempt to justify his client. He devoted himself to pleading extenuating circumstances. Mlle. Sara Bernhardt, he said, had entered the Comédie Française in 1872, at a salary of 6,000 francs. She became a *sociétaire*, with a full share in 1877. During eight years she received from the Comédie 179,230 francs and 2 centimes. During those years she created or revived 30 rôles. Maitre Barbox pleaded that Mlle. Sara Bernhardt was overworked; that she had been spoiled and pampered by the applause of the public; that at the Comédie she had been replaced with advantage, and that she was sufficiently punished by having abandoned the stage of the Théâtre Française to rivals.

...It is stated on very good authority that Herr Brahms is engaged on the composition of a grand opera. Brahms holds the highest position among the more moderate musicians of modern Germany, and the opera is well nigh the only branch of the art he has not yet attempted. Brahms' music is so popular in England that we are not likely to wait long after the production of his opera before we hear it in this country. Whether, however, that which will probably be an essentially German work can best be heard in an Italian dress, is open to question; and, if only for this reason, it is hoped the forthcoming work will not be lost sight of by Carl Rosa.—*London Figaro*.

...The new Conservatoire de Musique, founded in January last by Dr. Charles Rudy, director of the International Association of Professors of Paris, has already made a mark in the musical world by the production of an opera entitled "Ribera," from the pen of Mlle. Sophie Lacout, a member of the association.

...The attendance at the Handel Festival in London, this season, has been greater than it ever was, and although the expenses are heavier (Madame Albani alone receiving £500 for the series of performances), the net profit is expected to exceed £20,000.

HOME NOTES.

....Alice Oates begins the next season on August 16.

....Harry Gates, the tenor, is singing at variety shows in San Francisco.

....The Spanish Students and Isabel Stone are to give concerts this summer.

....Josie Jones Yorke, the contralto, recently returned to her home in Cincinnati for a visit.

....Bernard Listemann is laying out the work of the Boston Philharmonics for next season.

....Ettie Butler, of Chicago, filled an engagement at Elgin, June 30, and another at Hinsdale, Ill., a few days later.

....The Swedish Ladies' Quartet have located themselves for the summer months at Pleasant Valley, on the Hudson.

....George Whelpton, of Boston, has been engaged to direct the music in the public schools of Massillon, O., for the coming year.

....A movement is said to be on foot among the managers of the Chautauqua Assembly to introduce in this country the Tonic Sol-Fa system of teaching singing.

....The success of Wilhelmj's concerts at Koster and Bial's Music Hall, has been such as to warrant his re-engagement. He began his second engagement on Tuesday evening. The other dates are, Friday, the 9th; Tuesday, the 13th, and Friday, the 16th.

....Metropolitan Concert Hall has proved a successful venture. Large audiences have been present every evening, and the orchestra, which contains a number of the best musicians of this city, have fairly justified the credit which has been claimed for them.

....The Hershey School of Music, began on Wednesday a normal course of musical instruction which is to last five weeks. A series of concerts will be given in connection with the course. Mrs. Wm. H. Sherwood and H. Clarence Eddy belong to the faculty of the school.

....A soldier was sentenced, for deserting, to have his ear cut off. After undergoing the ordeal he was escorted out of the court-yard to the tune of "The Rogue's March." He then turned in mock dignity and thus addressed the musicians: "Gentlemen, I thank you, but I have no ear for music."

....The Harvard Musical Association will give its sixteenth series of eight symphony concerts, beginning November 18. Its circular announces first performances of symphonies by Haydn, Gade, Raff, Saint-Saëns and Hiller; overtures by Berlioz, Goldmark, Reinecke and Bazzini; the "Prelude" and "Funeral March," from Bennett's "Ajax," "Slavic Dances," by Dvorak; Liszt's symphonic poem, "Orpheus," and a "Serenade," by Fuchs. In addition there are symphonies by Beethoven, Schumann, Berlioz, and Paine; overtures by Glück, Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Bennett, and other important works that have been heard in Boston before.

....The following statement is from the Binghamton *Republican*: "A curiosity in the way of a double piano is now receiving a good deal of attention in Norwich, N. Y. It was invented by a Swede and he has been assisted by a Dane, both having been prominently connected with large manufacturing concerns. The piano is in an upright form and both sides are controlled by a pedal in the same position as the usual arrangement for feet power. Two other pedals are also connected adjoining the main pedal giving the player either side. When both sides are brought into action a very clear, beautiful tone is produced, much stronger than any grand manufactured. Already concert musicians are anxious to get at one."

....The Arion Society are now making preparations for a grand *bal champêtre* and festival to take place at West Brighton Beach, Coney Island, on the 22d of this month. The fact that the society has commenced its preparations so early is an earnest of what they intend doing—making this the finest affair of its kind ever taking place here. The grounds around the hotel are to be enlarged and the entire place fenced in. Increased facilities by cars and steamboats will be provided on this night for those leaving this city. One of the chief features will be a procession containing many hundreds of persons, and wherein will be caricatured all the leading events of the day, political and otherwise.

....It is a pleasant duty to state that the arrangements for the New York Musical Festival, to be given next May, are so far satisfactorily made as to insure its success. The chorus will be limited to 1,000 voices, and already more than that number of singers have applied for membership. The indefatigable managers of the Oratorio and Symphony societies are already negotiating with several prominent solo artists in this country and Europe, and the festival, under their efficient and intelligent management, can hardly fail to be worthy of the musical position of this city. The chorus will be composed of the Oratorio Society, which numbers some 400 voices, and the best singers from the various musical associations of this city, Brooklyn and Jersey City. The rehearsals, it is understood, will be frequent and strict, and, unless all signs fail, the festival will be a very creditable affair to the conductor and the projectors, as well as to the selected chorus and the picked orchestra of 200 musicians.

BRIEF PERSONAL MENTION.

ADAMOWSKI.—Timothie Adamowski, the violinist, has had a good offer from a London manager, but it is more than likely that he will stay in this country this winter.

BROWN.—Imogene Brown, the soprano, will spend most of the summer in Buffalo.

BERGE.—William Berge, the organist and musical director at the Convent of the Sacred Heart, with his family, has secured a cottage near Charlestown, N. H., for the season.

CARRENO.—Teresa Carreno, the pianist, is at her cottage near Mount Vernon.

CODINE.—The death is announced, at Paris, of M. Codine, professor of piano playing and composer.

CRENY.—Signora Creny has been singing at Rome in "Ruy Blas." She awakened a true enthusiasm in the "love duet," which was encored.

DAMROSCH.—Dr. Damrosch will spend two months at Ocean Grove, N. J.

DRASDIL.—Anna Drasdil, the contralto, will spend the summer among the Berkshire Hills of New Hampshire.

DULCKEN.—Ferd. Dulcken is occupying a cottage near Flushing Bay, L. I.

FRANKLIN.—Gertrude Franklin is living at Rockport, Mass., for the summer.

FRITSCH.—Christian Fritsch, the tenor, and his family, are rustivating at Little Silver, N. J.

GOTTSCHALK.—L. D. Gottschalk, the baritone, will spend his vacation at West Grove, Pa.

HALLOCH.—Agnes Halloch, the leading soprano of Mr. Jarrett's "Fun on the Bristol" company, is spending the summer months at her home in Harrisburg, Pa.

HENNE.—Antonia Henne has gone to the White Mountains.

HUBBELL.—Ida W. Hubbell, soprano of Grace Church, is located at the Catskill Mountains for the summer months.

KARL.—Tom Karl, the tenor, is located at Rochester, N. Y.

KONTSKI.—Antonio de Kontski has finished a new opera in four acts, the title of which has not been yet announced.

LABLANCHE.—Mme. Lablanche (Davenport) is at Canton, Pa., for the summer months.

LIBERATI.—Signor Liberati has been highly commended by musicians for his performance this season at Brighton Beach in connection with Mr. Neuendorff's Military Band. If any one likes solo cornet playing, Signor Liberati is without doubt one of the best artists to be heard. His selections show a refined taste, and he always plays like a musician.

LISZT.—Marie Liszt, the distinguished prima donna, who began at the Scala and then sang at Trieste with great success, has lately had repeated propositions for the Imperial Theatre Opera House, Vienna. Signora Liszt, not desiring to abandon her Italian career, has refused the excellent offers.

LITTA.—Mlle. Litte will remain at her home in Bloomington, Ill., until the commencement of the operatic season in October next.

MIRSKY.—The baritone Mirsky is said to have had a complete success as *Valentin* in "Faust," at Aquila. In the death scene he rose to a great height, and was called five times (consecutively) before the curtain.

MOISSET.—Mlle. Moisset, late of the Opéra Comique, and who has sung in England, has just been married.

MOSENTHAL.—J. Mosenthal is in Europe.

MORIAMI.—Signor Moriami has been playing *Barnaba* in "Gioconda," at Firenze. The *Nation* speaks of his interpretation in very high terms.

NILSSON.—Nilsson is not likely to come to America under Mapleson's management. She is desirous of meeting her many friends here and renewing old associations, but in a professional way she will not accept the propositions that have been made.

PALMER.—Charles Austin Palmer, who was born in 1840, at Rio de Janeiro, of an American father and a French mother, and who has written small pieces for the piano, died at Paris toward the end of June.

PINNER.—Max Pinner has gone to Schooley's Mountain, N. J.

PILLARD.—M. De Beauplan has engaged Mlle. Pillard, soprano, who has gained considerable reputation in opera at Brussels, for his season of French grand opera, which is to begin in New Orleans early in the fall.

RONCONI.—The tenor Ronconi gave a good impersonation lately at Gargenti of *Vasco di Gama* in "Africaine." He is said to have sung especially well the "love duet."

SALLA.—The eminent vocalist Carolina Salla, who has become the favorite of those who frequent the Imperial Theatre, St. Petersburg, in the coming season, it is well understood, will receive there the sum of 125,000 francs in gold.

SINGER.—Theresa Singer has had a benefit in Piacenza, which was a grand success.

SIVORI.—Sivori, the celebrated violinist, has been made a Knight of the Legion of Honor.

SVENDSEN.—Svendson has left Paris, where he has long resided, to settle in Christiania.

TAGLIAPIETRA.—Signor Tagliapietra is at Pelhamville, N. Y., and will remain there for the summer.

TILMANT.—The death occurred recently, at Paris, of Alexander Tilmant, violoncellist at the Opéra.

THOMAS.—Theodore Thomas is in Europe. Advices from him indicate a determination on his part to bring over several first class artists and reorganize his orchestra in a manner that will make a sensation. He has had the honorary title of Dr. conferred upon him by Yale College.

TOEDT.—Theodore Toedt and his sister, Matilda Toedt, are at Woodsburg, L. I.

TOM.—"Blind Tom," the pianist, has returned to New York with his manager, Mr. Bethune, after a very successful season throughout the country. "Tom" does not return to the city to enjoy a vacation, but to resume his studies under one of our most accomplished musical instructors. "Tom's" programmes for next season will include concertos for the piano by Beethoven, Chopin and other great masters.

VESTVALL.—Felicita Vestvali, vocalist, died a short time ago in Warsaw.

WARREN.—G. W. Warren will be at Lake George for the next two months.

WARREN.—S. P. Warren, the organist, will divide his leisure time this summer between Yonkers, N. Y., and Montreal, Canada.

WERNEKE.—Miss Werneke, contralto of St. Francis Xavier's Church, has chosen Charlestown, N. H., for her summer residence.

WHITNEY.—Mrs. M. W. Whitney has arrived home with her daughter, who has been studying abroad for the past few years.

WILHELMJ.—Herr Wilhelmj will go to Saratoga after his next series of four concerts at Koster & Bial's.

ZERRAHN.—Carl Zerrahn and his family are at the Prospect House, Upper Saranac Lake, N. Y.

The Coming Opera Season.

MAPLESON has decided, says the London *Figaro*, not to open his American season until after the Presidential election, and to remain in England until October. His New York season will, therefore, not begin until November 1. He has, however, practically settled the details of his prospectus, which may now be announced. The sopranos will in all probability be headed by Gerster, Marie Roze, Minnie Hauck, Lilli Lehmann, and Mrs. Swift, while the chief contralto will be Mlle. Tremelli. The tenors will be Campanini, Candidus, Frapelli, and, perhaps, Fancelli; and the basses Galassi, Pantaleoni, Del Puente, and Nannetti. Such a troupe would be a strong one, even without the assistance of Christine Nilsson, with whom negotiations are still pending. Should Nilsson come to terms, she would play *Semiramide*, *Valentina*, *Elsa*, and very likely *Norma*; Gerster will resume the rôle of the light soprano; Miss Hauck will, of course, play *Carmen*, while Marie Roze, who has refused an engagement under Max Strakosch in order to continue with Mapleson, will perform the great dramatic parts formerly in the repertory of Titiens. The novelty of the American season will be Boito's oft-promised "Mefistofele," with, should Madame Nilsson be engaged, that lady in the part of *Margaret*. The conductor will be Signor Ardit, and the American season will be preceded by a short tour in the English provinces.

....The title of Mr. Boucicault's new play is "Inchavogue"—so we are told in an admirable puff-preliminary accorded to it by the *World*. "Mr. Boucicault," it continues, "is of the opinion, not uncommon among dramatists, that he has this time hit upon a genuine original high-class drama, with situations which shall throw even the 'Colleen Bawn' and 'Arrah-na-Pogue' into the shade. Ireland is to be shown to us from a new point of view, and Irish character in an entirely new light. There is, it seems, an Irish analogue of Grandet and Harpagon, the acquisitive Celt, eager to found a family and see honor shed upon his firstborn. It is this proud, ambitious, hungry Celt that we are to shake hands with in the place of *Myles-na-Coppaleen*, *Conn*, and *Shaun the Post*. Mr. Boucicault is to produce a new Irishman, whose character he has studied for four years past. The new play has advanced so far that two magnificent scenes are made sure of, one of which will assuredly add to the already high reputation of its author." The last phrase is undeniably beautiful and touching. Was there ever a puff which did not conclude by asserting that something or other would "assuredly add to the already high reputation of its author?" I for one sincerely hope it may. It is about time Mr. Boucicault were adding a little to his "already high" reputation—he has been so industriously subtracting from it of late years.—*London Figaro*.

....The Sims Reeves farewell tour will begin at Londonderry September 23, and will finish at Dublin October 14. The company consists of Sims and Herbert Reeves, Signor Foli, Misses Helen Dalton and Samuels.

....Jules Claretie is busy arranging his novel "La Malress" for the Vaudeville.

FOREIGN NOTES.

Herr Richter has left London on his return home.
The Silesian festival was held at Görlitz June 13-15.
The Vienna opera was closed on July 1 till August 14.
German folk songs date from a time when "life was an opera."

A subscription is being raised to erect a statue to Auber at Caen.

The Royal Italian opera season will end in London on July 17.

The Imperial Opera in Vienna will be closed from July until August.

Mlle. Dangeri has been singing at Trieste, in "Norma" and "Ernani."

English people love the songs and the music which they cannot produce.

It is understood Madame Sembrich's next character will be *Amina* in "La Sonnambula."

In London, at Mr. Ganz' last concert, June 26, Berlioz' "Harold in Italy," was performed.

Suppe, the Leocq of Vienna, is writing another operetta, "I Gemelli" (The Twins).

A new version of "Oberon," with recitatives by Herr Wüllner, has been produced at Dresden.

The new and large room of the theatre of Frankfurt will be inaugurated, as before, with "Aida."

The Promenade Concerts will begin at Covent Garden, London, on July 31—one week earlier than usual.

Miss Minnie Hauck made her last appearance this season at Her Majesty's Theatre, London, on June 29.

Edinburgh has subscribed \$50,000, and Glasgow, \$150,000, to a fund for founding a conservatory of music.

The original Spanish students have arrived in London from Madrid, and are being heard at many private concerts.

A midnight performance was given at 7 Argyll street, London, on June 22, of Wilfred Bendall's "Lover's Knots."

The last smoking concert of the Albert Hall Amateur Orchestral Society, London, took place on Tuesday, June 22.

"Tristan und Isolde" is to be mounted at the Vienna Opera this winter, with Herr Vogel and Frau Materna in the chief parts.

"Ruy Blas" has been given in Rome with the following named artists in the various characters: Signora Creny, Castiglioni, Castelli, Masi and Rurarelli.

The new ballet of *Coppée* and *Nérante*, music by Widor, that will be given at the Paris Opera, with the charming and renowned dancer Rosita Mauri, is definitely entitled "Nonah."

At the Social Theatre, Mantova, the talented artists, Julia Millé and the tenor, Manrelli, lately gave two concerts, in which they displayed their vocal talent again, being very much applauded.

J. Spencer Curwen, who was educated at the Royal Academy of Music, and is an associate of that institution, was recently elected president of the Tonic Sol-fa College in the place of his dead father.

"Concert goes," says the London *Figaro*, "will be pleased to learn that Herr Henschel proposes to visit the United States next winter. It is satisfactory to hear that Miss Lillian Bailey will accompany him."

Theatrical affairs are continually getting worse, and now to find an impresario who pays every quarter is a very rare exception. At last, at the Politeama, Trieste, where the artists believed themselves as safe as they could possibly be, they have lost a part of the last quarter.

Fortunate journalists! The impresario of the Theatre of Folies-Dramatiques, Paris, has decided to place at the disposal of journalists a very elegant cabinet, in his theatre, where, *en tréteaux*, they can meet each other and write their criticisms, or the first impressions made on them by the performances.

The King of the Belgians has added to the collection of the museum of the Brussels Conservatoire a harp made by Pleyel and formerly belonging to the late Queen Louise Marie. The Paris firm of Pleyel Wolff have also given the Brussels Conservatoire a fine harpsichord ornamented with paintings.

The private correspondence of "George Sand" will be shortly published in Paris. No doubt there will be plenty to interest the lovers of gossip. Musicians may expect some light to be thrown on her relations with Chopin, who was certainly devotedly attached to her and whom she jilted, neglected and attacked in a manner which seems almost incapable of being either explained or palliated.

At his fifth concert at St. James' Hall, London, Charles Hallé introduced no actual novelty, although he added to his repertory the sonata in F minor, Op. 14, of Schumann—"the concerto without orchestra," celebrated, too, as that which contains in its third movement the variations upon the melody written by Clara Wieck. Mozart's trio in G, for piano and strings, was also added to the repertory of these concerts; the programme likewise included Beethoven's sonata in G minor,

Op. 5, No. 2, for piano and violoncello; and Brahms' trio in E flat, Op. 40, for piano, violin and horn.

The purchase money of Exeter Hall, London (£25,000), has been paid by the Young Men's Christian Association, four gentlemen having generously given £5,000 each, and two brothers £2,500 each. The alterations to render Exeter Hall comfortable, convenient and safe, will necessitate the expenditure of another £15,000, and it is not expected that the Hall will be open to the public until the autumn of 1887.

At Livorno, four esteemed professors of music have conceived the excellent idea of forming a school for the purpose of teaching both string and wind instruments to young people of that city who are desirous of studying them and cannot do so because of a lack of means. These noble professors have opened a public subscription list, to supply the expenses of the undertaking and maintenance of the school, in which they, it is understood, will give lessons gratuitously.

In London, the accustomed annual concert of Signora Ruzzi recently took place, which, it is reported, netted her the sum of thirty thousand francs. Among the eminent artists who took part therein, two ladies particularly distinguished themselves, viz., Signora Trebelli, who delighted the audience in the canzone from Gounod's "Mireille," and Signora Thalberg, who sang and had to repeat an English ballad, a composition of one of the daughters of Signora Ruzzi and the violinist, Erba.

Here follows the artists' names engaged for the Theatre Royal of Madrid, for the coming season 1886-87:—Soprani and mezzo-soprani: Guiseppina de Reszke, Adele Garbini, Mariannina Lodi, Guiseppina Pasqua and Erminia Beloff; tenors: Roberto Stagno, Otavio Nouvelli, Gaetano Ortisi and Roberto Ramini; baritones: Guiseppe Kaschmann and Napoleone Verger; basses: Antonio Vidal and Francesco Netam; buffo: Aristide Fiorini. Maestro Gonla will be the distinguished concert-master and director of the orchestra.

In the cantata composed by Benoit, which will be executed at Brussels on the occasion of the national Belgian festivals, the workman's Choral Society of Gand will take part, which consists of 260 voices, besides 600 children's voices, and 140 singers of Brussels; the musical bands of the grenadiers and carabineers, of 70 individual instrumentalists, a symphonic orchestra of 185 professors, 20 drums, 8 kettle drums, and 12 *trombe tebanes*—a total of 1,365 performers. If the Brussels inhabitants do not become deaf this time, it will be because they have a "bomb-proof" tympanum.

It is reported that M. Vaucorbeil will devote the summer months of the present year to the presentation of promising debutantes on the stage of the Grand Opera. Among these possible stars of the future is mentioned Miss Bernstein, of Cincinnati. It is also reported that another American young lady, a Miss Wilson, has been engaged by the enterprising manager. Miss Jenny Howe has recovered from her severe attack of bronchitis (which was erroneously reported to be the smallpox), and has resumed her rôle of the *Priestess* in "Aida." She will probably soon assume the part of *Agatha*, in "Der Freischütz."

Adrienne Lecouvreur.

FEW words may not be out of place concerning the great actress and charming woman whom Scribe made the chief character of the drama now often played in London by the French Company at the Gaiety Theatre. Scribe's departure from the truth of history is not perhaps above the average in such cases; but his play is unsatisfactory and even somewhat repulsive to any one who knows the true Adrienne—"her whose great merit, both on the stage and in life, was that she was truth, nature, and simplicity itself." She was born in 1690, at Fismes, between Rheims and Soissons. Her real name was Couvreur, to which the "Le" was subsequently added for euphonic reasons. Born in a relatively low station (her father was a hatter in a small town), she had one of those rich, spontaneous natures which do not seem to need education. From her earliest youth she showed great talent in reciting verse, and at 15 took the part of Pauline, in Corneille's "Polyeucte," in private theatricals, for which a grocer in the Rue Feron lent his premises. Her real apprenticeship on the stage took place in the provinces, and it was only in 1717, when she was 27 years old, that she appeared in Paris, a consummate and original actress. No words we are told, can describe the éclat and brilliancy of her début; and it was said that she began where others ended. An extraordinary yet natural dignity of carriage, which gave her the appearance of a real Queen amid the vulgar populace of the stage, a voice of exquisite harmony, a handsome form and face, with eyes "full of fire," were some of the qualities by which she riveted her audience. But she showed her originality by two innovations in the histrionic art. Up to her time it had been the custom on the French stage to declaim verse in a sort of recitative or chant. She replaced this stilted style by a natural and impressive speech, doing at the same time full justice to the metre. A greater achievement was the expressive intelligence and delicacy of her by-play—the art of listening and acting while saying nothing. For 13 years she filled the Paris stage with a radiance and charm which surprised the public as something novel and extraordinary. She was a most conscientious artist, never allowing languor or ill-health (from which she suffered much) to interfere with her engagements, and ended by being surrounded with a respect

and homage such as had never before been accorded to any actress.

It is, indeed, off the stage that the romance and indefinable charm of Adrienne Lecouvreur properly begin to emanate, and have lent that grace and perfume to her harmonious name which still reach us across 150 years. She was not only a great actress, she was a good, tender-hearted, high-minded woman. Before her, those of her profession, and especially of her sex, were a class of tolerated outcasts, from whom a Pharisaical world was content to derive its pleasure, but which it despised as unworthy to touch the hem of its garment. Adrienne, by her lofty simplicity of life and manners, brought down this insolence, till at last, as is usual with insolence, it grovelled at her feet. Not only men, but the highest dames in Paris, crowded to her salon. "It is now the fashion," she writes to a friend, "to dine or sup at my house, because a few Duchesses have thought fit to confer on me this honor." It is regrettable, but will be in no way surprising to those who have studied the history of manners, to learn that the Duchesses showed themselves on these occasions very ill-bred, and passed remarks on their graceful hostess which she was too quick not to hear and too proud to notice. She lived in a small house, which had once been inhabited by the poet Racine, in Rue des Marais St. Germain. There it was her pleasure and relaxation, after the fashionable ladies had retired, to receive a choice circle of intimate and tried friends, with whom she could converse with ease and frankness. "I do not find that numbers make up for the want of personal worth. I do not care to shine, and I have a hundred times more pleasure in saying nothing and hearing good conversation, in being surrounded by good and sensible people than in being bewildered by all the mawkish flatteries which are showered upon me." Fontenelle and Voltaire were among her guests. In spite of her liberal mode of life, Adrienne amassed a large fortune for those days, and died worth 300,000 francs, which fact those who estimate at their true value the qualities implied by judicious expenditure may be inclined to consider the most striking evidence of her sterling and self-contained character.

It is not easy to determine when the romance of her life—her acquaintance with the Comte de Saxe—began. He came to Paris in 1720, three years after her brilliant appearance on the stage. He left on his adventurous expedition to Courland in 1726, and at the latter date they were on such terms that she was ready to accomplish that memorable act of generosity of selling her jewels to supply him with requisite funds. She ran great risk of never seeing him again. Two years of pensive separation followed; the depth of sentiment which filled them is betrayed rather than shown by the veiled pathos of a few sentences in which she refers to his return. "One who has been long expected," she wrote, "will come back this evening, as far as one may judge, in fairly good health. A courier has arrived who was sent on before, as the carriage had broken down thirty leagues off. A light chaise has started, and to-night some one will be here." (It is impossible to render the tenderness of "Où sera-t-il.")

It was nearly two years after the return of Maurice from Courland that Adrienne received a mysterious visit from a poor, hunchbacked miniature painter, the Abbé Bourel, who, not finding her at home, left word that he had a communication of the highest importance to make to her if she would meet him in the Luxembourg gardens, where he would make himself known by a concerted signal—three taps on his hat. The actress drove to the place of rendezvous, and there was informed that the painter had received the offer of a large bribe if, under the pretext of taking her portrait, he contrived to leave with her some poisoned lozenges given him by a great lady of the court whom jealousy prompted to murder Adrienne. Several versions of the story are handed down, which do not agree, and the whole affair is sufficiently obscure. In any case, it is certain that Adrienne was not poisoned. For a long time her health had been failing, and it was several months after the incident in the Luxembourg that she played at the Comédie Française for the last time. We have the vivid account of an eye-witness, the lovely Greek beauty, the rival of Adrienne Lecouvreur in charm of mind and person, Mlle. d'Aïssé, who was at the theatre that night, and pained and shocked by the manifest suffering of the actress, who, nevertheless, went through her part with heroic fortitude. She appeared in the "Cédepe" of Voltaire as the first piece, and then, ill as she was, played again in the after-piece, "Le Florentin," in which, long and difficult as was her part, by force of genius and nerve she acquitted herself to perfection. She was carried home in an almost dying state, and five days afterward expired of acute internal inflammation. Her friend Voltaire, who owed her much of the success of his early tragedies, says she died in his arms. In her death-throes a priest of St. Sulpice forced his way to her bedside. "Do not be uneasy," she said; "I know what brings you here. I have not forgotten your poor in my will." Then, turning to a bust of the Comte de Saxe, she exclaimed, "Voilà mon univers, mon espoir, et mes dieux." As she had died without having renounced the stage, she was refused Christian burial, and her body was hurried away by night in a cab, and thrust under ground in a wood-yard in the Faubourg St. Germain.—*Pall Mall Gazette*.

Henri de Bornier has, it is stated, concluded a new three-act play, in verse, destined for the Odéon, the title of which is to be "La Apôtre."

The Musical Courier.

A WEEKLY PAPER

DEVOTED TO THE INTERESTS OF THE

Piano, Organ & Musical Instruments Trades.

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(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

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NEW YORK, FRIDAY, JULY 9, 1880.

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WILLIAM E. NICKERSON - - - - - EDITOR.

ALTHOUGH business in the line of musical instruments continues dull in this city, reports from all parts of the country convey the most encouraging prospect of a remunerative fall trade. Travelers returned from the South and West and letters of which we are in daily receipt coincide in this regard, and with such an excellent outlook the manufacturers can cheerfully rest on their oars during the present dull season.

THE circular of the Musical Festival Committee, which we publish to-day, shows how energetically the work of preparing for the Festival is pushed forward. Nearly ten months still intervene between now and the time of the Festival, yet the engagement of the chorus is already begun, and rehearsals will speedily follow. The musical public would be encouraged by these facts, if the names of Dr. Damrosch and the other members of the committee were not in themselves a sufficient guarantee that the Festival will be an event creditable alike to the art of music and to the metropolis of the United States.

WE suppose of course that, as soon as sufficient progress has been made in the drilling of the chorus, arrangements will be made to give the public access to the rehearsals. This should be done, not only as an act of policy on the part of the committee for the purpose of arousing enthusiasm on the subject and at the same time increasing the revenue, but also as a part of the work of preparation for the Festival; for it must not be lost sight of, that the public as well as the chorus and orchestra need some preparation for a musical event of such magnitude. Professional musicians and persons of much musical culture can no doubt enjoy complete musical performances as much on the first hearing as afterwards, but the great mass of people must have some acquaintance with a work before they can rise to the full measure of enjoyment.

PERSONS who have been saying spiteful things about Theodore Thomas, and thereby laying themselves open to comparison with certain very small and noisy but impotent members of the canine tribe, will no doubt be greatly delighted, or at least professedly so, to hear that he is the recipient of an offer to remain permanently in London. Apart, however, from this very small class, the American people will receive this news with much concern. Mr. Thomas is a conductor of great ability, and would be an exceedingly valuable acquisition even to so critical a

musical community as London. His loss to us, therefore, would be really serious.

THE news comes to us from London through the medium of the *Figaro* that Herr Wilhelmj has arranged with Messrs. Koster & Bial, music publishers, for a fresh American tour. We presume that the Koster & Bial referred to are the enterprising proprietors of the Twenty-third street concert hall and lager beer dispensary in this city, and are curious to know how to the English mind that fact can constitute them music publishers. And furthermore, since Herr Wilhelmj's "arrangement" calls only for his appearance for a very limited time on certain evenings in the aforesaid concert hall, we would also like to know just what is an Englishman's idea of "a fresh American tour."

From the same paper we cull the following acute remark and submit that it is fully justified by the misconceptions of American affairs frequently displayed by English writers: "It is astonishing how precise some people can be in their lack of knowledge. They make of ignorance an exact science."

The Weber Piano at Saratoga.

THE Weber piano in the hands of Oscar M. Newell is attracting much attention at Saratoga, as will be seen by the following extract from the *Saratogian* of Wednesday last:

"There was a fine audience in the great parlor of the United States Hotel yesterday afternoon, to enjoy the musical recital given by Oscar M. Newell. It was a rich treat, Mr. Newell being at his best, and he summoned the tones from the depth of the Weber grand with masterly skill. He has a fine touch and great brilliancy of execution, making the strings sing all manner of songs, from the twitter of the bird to the roar of the cataract, and interpreting also the subtler strains which the heart sings to itself in its hours of joy and triumph, or in those of grief and despondency. The "Slumber Song" of Gottschalk was finely rendered, the delicate tones breathing only the hush of the summer night, and not less skillfully did the performer play the weird waltz of the immortal Chopin. Three of the numbers on the programme were of Mr. Newell's own composition, and as rendered by him they did not seem unworthy of the company of the productions of the masters with which they were associated. In brilliant and triumphant music Mr. Newell seems to find his most congenial field both as composer and performer, though he excels in all. These parlor recitals have already become a feature of the season, and they are destined to grow in popularity to its close."

On Wednesday afternoon Mr. Newell played the following programme at the Grand Union Hotel:

Grand Fantaisie—Trovatore.....Gottschalk
Last Hope—Meditation.....Gottschalk
Fandango—Caprice.....Newell
Bab—Caprice.....Newell
Home, Sweet Home.....Newell

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended July 6, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	21	\$1,300	1	\$225	....	....
Bristol.....	2	200	..	....	....	....
Glasgow.....	5	270	..	....	....	....
Hamburg.....	1	52	2	400	....	....
Liverpool.....	19	930	..	....	....	....
Mexico.....	5	425	1	465	....	....
Sandwich Islands.....	..	....	1	450	5	\$550
U. S. of Colombia.....	..	....	..	....	1	58
Totals.....	53	\$3,177	5	\$1,540	6	\$608

IMPORTS.

Musical instruments, 102 cases.....value. \$13,349

EXPORTS FROM BOSTON

For the week ended July 2, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
British Poss. in Africa.	9	\$515	..	....	....	....
England.....	21	4,565	..	....	....	....
Totals.....	30	\$5,080	..	....	....	....

IMPORTS.

Musical instruments.....value. \$1,917

....The Brussels festival now being arranged for Sunday, August 22, and to which all the different musical societies will be invited, promises to be of the most brilliant character. The following fourteen prizes will be distributed by lottery amongst the participating societies: One prize of a thousand francs; one of five hundred; one of three hundred; one of two hundred; and ten prizes of one hundred francs each.

NOTES AND ACTIONS.

....The Steinway agent at Para, Brazil, is visiting New York.

....B. Z. Schreiner, of Lancaster, Pa., was in town on Thursday.

....E. A. Pratt, of Hartford, Conn., was also here on Thursday.

....C. J. Fugeman, of Sohmer & Co., is recreating at New Canaan, Conn.

....S. E. Nichols, of Pittsfield, Mass., is in town buying Steinway pianos.

....Fred. H. Cluett, Steinway agent at Albany and Troy, was in New York this week.

....Mr. Balmer, of Balmer & Weber, St. Louis, left New York for home, on Friday last.

....Mrs. C. E. Pryor, of Pryor & Thompson, Scranton, Pa., was among the visitors to New York this week.

....Thomas Hough, of Paterson, N. J., was in the city this week; and so was John A. Morrow, of Trenton.

....John J. Lejeal, of Erie, Pa., arrived in New York early this week, and bought, among other things, nine Sohmer pianos.

....Albert Krell, of Cincinnati, agent there for the Steck piano, arrived in New York on Monday. He will stay about two weeks.

....A Boston paper says that the Hallett & Davis Company is prospering finely under the new régime. Orders are coming in with a rush.

....THE COURIER has received the banjo catalogue of S. S. Stewart, of Philadelphia. It seems to be just the thing for lovers of that excellent instrument.

....It is said that Lyon & Healy, of Chicago, are negotiating for the purchase of another large factory in the East to increase their facilities for the manufacture of the Lyon & Healy upright piano.

....P. J. Gildemeester, of Gildemeester & Co., returned to New York on Sunday from a very satisfactory business trip through western New York and Pennsylvania. He will go off on another trip in a few days.

....Theodore Thomas has had an offer to remain in London, but he had not, up to a short time ago, decided what he would do about it. He is now, probably, in Germany, as he proposed to visit Liszt and Wagner after leaving London.

....Detroit paper: "George Steck, the piano manufacturer of New York, was looking after his interests in this city June 21, and also visiting the fraternity." Mr. Steck returned to New York last week and reports the outlook for the fall trade most encouraging.

....S. Leibling, the eminent young Boston pianist, will commence a series of concerts with the Weber piano at Koster & Bial's Concert Hall, this city, about the tenth of May. The occasion is awaited with much pleasure by the music loving public, as Mr. Leibling is a general favorite. He is to open with the G minor concerto by Mendelssohn.

....The steamship Main, with William Steinway on board, arrived safe at Southampton, England, on Tuesday. Mr. Steinway disembarked at Southampton and proceeded straight to London. He has now seen Steinway Hall, London, for the first time, not having crossed the ocean until now since it has been built. The Main ran aground in the British Channel before reaching Southampton, but she was gotten off uninjured.

....Carl Mayer, who left New York about eight years ago to study singing under Prof. Goetze, at Leipzig, has recently achieved remarkable operatic success as a baritone. The critics of Germany where he has been singing have spoken of him in the most complimentary manner, and he has been recently engaged by Hans von Bronsart at a salary of 10,000 marks for the Court Theatre, Hanover. Carl Mayer is a brother of Ferdinand Mayer, "the righthand man" of Albert Weber, of this city.

....Oliver King, pianist to H. R. H. Princess Louise, was born in London, England, in 1855. When six years of age, having shown considerable musical inclination, he was placed under the tuition of the famous Joseph Barnby, by whom he was thoroughly instructed in technique and theory, and was appointed assistant organist of St. Anne's Church, Soho, at the age of sixteen. Mr. King's first public appearance was at the exhibition concerts, given in the Royal Albert Hall, London, when he was engaged by the committee for daily performances. At this period he also received valuable instruction from W. H. Holmes, of the Royal Academy of Music. For the development of his admitted abilities and for the gaining of further experience, Mr. King proceeded to Leipzig in 1874, and in the celebrated Conservatoire of that classical city, became the pupil of Carl Reinecke, a name honored in the musical circles of the world. He also had the advantage of receiving much benefit from such eminent teachers as, Oscar Paul and Ernest Richter. After finishing a very satisfactory course of studies at the Conservatoire Mr. King returned to London in 1877, and became pianist to the London Musical Society, and conductor of the Isleworth Choral Society, which position he resigned on receiving his present appointment of pianist to H. R. H., the Princess Louise, in the spring of 1880.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

F. A. North & Co., Philadelphia, Pa.

1. The Village Band, rustic dance.....(piano).....Louis Meyer.
2. Love's Emotion, schottische....."....."....."
3. Clickety-Click, march.....".....F. T. Baker.
4. Archery Club Waltz.....".....Louis Meyer.
5. Tally Ho, march.....".....F. T. Baker.

No. 1.—Quite a well written little piece, and almost certain to take with the general music loving public. The title page is quite a characteristic one.

No. 2.—As usual, the title has nothing whatever in common with the music. The schottische is quite bright and pretty, and is calculated to please those with ordinary taste. It is rather easy to play.

No. 3.—More pleasing than such pieces generally are, the subjects being very lively and bright. A phrase of four notes is cleverly brought in and managed. It is of moderate difficulty only.

No. 4.—These waltzes are not among the very best ever written, but they are graceful and melodious, at least. Those who "perfectly adore" dances will be likely to buy them, and thus please themselves and their friends.

No. 5.—A march, well adapted for street bands, the themes of which are not uncommon but rather bright and marked. The connecting passages are those which are heard in almost all street marches. It will, no doubt, please many pianists of a certain taste.

Ed. Schubert & Co., New York.

1. Marching Off! musical sketch.....(piano).....J. Pedross.
2. Ill Humored, "....."....."
3. The Rocking Horse, "....."....."
4. In the Mill, "....."....."
5. Album Leaf, "....."....."
6. Inquiry, "....."....."

No. 1.—Very cleverly and effectively written for a piece of its scope and character. The intermediate part, in G major, is both flowing and interesting. It is another proof of the composer's talent.

No. 2.—Is written in a somewhat learned manner, and will interest even good pianists. The subjects are well contrasted and display much thought, if not originality. To play the "Sketch" well requires more than average execution. Key, B minor.

No. 3.—One of the most spontaneous of the set, full of brightness and vigor. The motive is not new, but its rhythm is a trifle out of the common order. That it is well developed may be taken for granted.

No. 4.—Is well written, but is one of the weakest and most uninteresting of the collection. It is only one page in length.

No. 5.—If not one of the most extended numbers, this "Album Leaf" must be considered one of the best and most thoughtful of the set. The harmony is varied and rich, and the counterpoint full of interest. The syncopated accompaniment maintained throughout is both effective and well suited to the chief theme. Musicians will play it with pleasure.

No. 6.—The last, though not least, in the thirty pieces. The title, "Inquiry," is a suggestive one, and, considering the abstract nature of it, Mr. Pedross has written music which is not wholly purposeless. Especially does the unusual and peculiar ending of the piecelet have a more than common significance. We congratulate Mr. Pedross upon his real success.

S. T. Gordon & Son, New York City.

1. The Star of Hope.....(piano).....F. A. G. Hyner.
2. Très Jolie Waltzes, simplified.....".....E. Mack.
3. Redowa Rocking Waltz.....".....S. E. Kook.
4. Dreams of Pleasure Waltz.....".....C. A. Clarke.
5. Pleasant Memories, reverie.....".....C. J. Wambough.

No. 1.—Quite an ambitious work which, even in its present shape, is effective and showy. It could be rewritten and made still more effective, but such alteration would limit its use more than the composer intended. As it is, it requires a fair player to do it justice.

No. 2.—An easy but very weak arrangement of these popular and pretty waltzes of Waldteufel.

No. 3.—This piece has reached its fourth edition according to the title page. It is scarcely so pretty as to lead one to expect that its sale would have reached what it has. Still the subjects are graceful and tuneful.

No. 4.—The waltzes are above the average in themes and their treatment, but the "Introduction" is weak and ineffective. Played by a fair orchestra they could hardly help but make a good impression. One or two misprints are observable.

No. 5.—Truly an amateur's composition, which, for the composer's sake, would have been better if it had been kept from the publisher's hand. The subject is weak and the treatment weaker. It will scarcely please anybody.

S. Brainard's Sons, Cleveland.

1. Bonnie Eyes of Blue.....(song).....R. R. French.
2. Our Crew.....".....Campana.
3. Let Me Dream Again.....".....Sullivan.
4. Little Chirpers, valse brillante.....(piano).....Holst.
5. Marthianian Waltz.....".....F. H. Putnam.
6. Drum Schottische.....".....Oscar Maya.

No. 1.—This song shows the composer to have some talent, but it is crude and lacking in effect. If it succeeds with an average audience it will be on account of the singer more than the music. It is rather valuable for what it points to than for what has really been accomplished.

No. 2.—The concluding bars of this song are pleasing and effective, but the opening page or so is somewhat dull. These "sea songs," however, nearly always take well with ordinary listeners.

No. 3.—A fair type edition of this highly popular song. It need only be added that it has both English and German words, the latter a translation by Otto Lob.

No. 4.—A little piece in the style of "La Chatelaine," but not quite so pretty. It will please young scholars and be good practice for them.

No. 5.—Not much can be said of this waltz. The subjects are fair, but not very well treated, and the manner in which it is written down shows inexperience. It at least indicates that the composer may yet produce much better things.

No. 6.—Does not belie its name, and is really a success in a small way. The composer is evidently a better musician than what this piece would lead one to suspect. We recommend it to those who care for novel dance rhythms.

Albert Weber and the Weber in Montreal.

THE Canadian Illustrated News, of July 3, contains a long account of the recent opening of the New York Piano Company's new rooms in Montreal, and embellishes it with a page of illustrations, among which is the genial face of Albert Weber, who is also sketched as follows:

"This gentleman was left at the early age of twenty years sole heir to the immense piano business of his father. To assume this responsible position his business and musical capabilities were most carefully trained for years, and he is thoroughly versed in all the nice mechanism that goes to form a perfect piano. With this he is the possessor of as keen an ear to appreciate tone, and as sharp an eye to detect defects in construction as his late father was. To increase the power and extend the prestige of the Weber piano is the main ambition of the youthful proprietor. The most expensive materials are used and highest mechanical skill alone employed in its construction, and has resulted in this piano being the especial favorite of all the musical people of the present day. During the past year the business has increased forty per cent., and the average monthly sales are now \$76,000. The recent inquiry by the trades union has shown that the scale of wages paid by the house of Weber is higher than that of any other American manufacturers, and nearly double that paid by the best European houses."

Of the company and its rooms the News says: "Our music-loving public is greatly indebted to the New York Piano Company for the many pleasures afforded by it lately in getting more familiar with high-class music, for it is this live company which some time since gave a series of recitals by Herr Bohrer, and more recently by Herr Gustave Satter, the eminent pianist who won golden opinions even from the most fastidious persons, and who astonished the majority of our professionals by his true rendition of any music at sight. But while our concert-goers must acknowledge the many efforts the New York Piano Company is making in giving and cultivating the taste for classical music, our city, too, can be proud of the magnificent store just opened, which the company has spared no expense to make a place worthy of the Weber grand piano which has so frequently animated the hearers by its perfection of tone, and carried their mind to the elysium of the great composers whose names are and ever will be dear. To comment more upon the Albert Weber piano is superfluous, suffice it to say that, out of twenty-three concerts and recitals we attended during the past year, the Grand Weber figured at nineteen performances, which speaks for itself in what high estimation this instrument is held by our local and foreign artists."

...The case of Hill and wife vs. Mapleson came before the Common Pleas Division (London) June 21. H. E. Harrison said that it was an action brought against Mapleson to recover a balance of salary, £356 4s. 4d., due upon an engagement of the female plaintiff, Mme. Irma di Murska. The matter came before the court by way of appeal from a decision of Justice Lindley at chambers, and the question was whether Mapleson should be let in to defend the action. The agreement was that Mme. di Murska should be engaged for a winter tour for concerts at 6,000 francs a month and two sums of £120 had been paid under the agreement. The defendant, however, now claimed to deduct the salary in consequence of Mme. di Murska being absent from the concerts through illness; but it was submitted that the agreement said nothing about this, and the defendant had actually paid salary which extended over parts of the time when Mme. di Murska was ill. Mr. Harmsworth, for the defendant, said that there was no statement upon the affidavit that the lady was ill at all, but only that she was absent, and the defendant had had to pay money to persons for whom the concerts were to be given in consequence of this absence. Lord Coleridge thought that there was no pretense for saying that under the circumstances the defendant should have judgment against him. It might possibly be only a musical illness (laughter) and they might have to try what Lord Mansfield declined to try, the strength of an actress's nerves (laughter). Justice Grove said the plaintiff sued for salary which she had not earned. The appeal was dismissed with costs.

Capoul on His American Tour.

THE following translation of a letter written by Capoul to the Paris *Figaro* is taken from *Music*:

You expressed a wish, my dear friend, to have a bird's eye view of my last tour in America. I will not tell you of my feelings in crossing thither; they consisted in the frightful sufferings and at the same time ridiculous state of sea-sickness. Scarcely had we left the land when every one knew every one else, at least by sight; they passed and repassed each other; they nodded to each other; they chose their companions; and the grand promenade began. If time permitted they smiled on the mothers, to walk with the daughters; if a cloud appeared they talked about the weather; if a sailing vessel displayed its white wings in the distance, all the field glasses were raised. Where is it going? Whence comes it?

In the morning a bell is rung; it is for the onion soup, the acid smell of which revives you; at ten it rings again for breakfast; at two in the afternoon it summons you to luncheon; at six its loud and joyous voice (of course, only to those who are not groaning in their gloomy cabins) calls all the travelers who are not suffering to dinner. Nor is this all; there is still the tea bell. Add to this the reiterated sound of the bell on board that the sailor on watch converts into a perpetual carillon, night and day, and you will be able to judge for yourself of the effect.

At last we arrived at the end of our long voyage. It is the bay of New York, at once the most charming and the greatest possible. We came in sight of the quay where there was an enormous crowd of relations, friends, and mere spectators. A loud hurrah was heard, hats, handkerchiefs, sticks, and umbrellas were waved.

The vessel stopped, we disembarked, and some minutes after we were in the arms of our director, Maurice Grau, who pressed each of us affectionately to his heart, calling us "his dear artists."

"It is all right, is it not, my friends?" he said immediately; "we shall begin on the 13th with the 'Fille Angot.'"

"It is all right," I answered for my two comrades, not yet initiated into the mysteries of the English language.

And this first performance of "Angot" took place at New York with all the conditions of a certain success.

As for me, I was already known and liked by the public of New York. The "Fille de Madame Angot" is rather an opera-comique than an operetta, and the role of *Ange Pitou* gave me no opportunity of really singing; so I would rather, for my first appearance, have *un clown*, as they say now.

For this reason, with the good will of my director, I placed a romance in the third act, which is the least important for the tenor. "Romance especially composed for M. Capoul by the author," the advertisements stated. I observed to Grau that Lecocq had never thought of me in this occurrence, and that it would be prudent, to avoid all protestation (which was not wanting), to make a different announcement. "What!" answered he, "romance composed by the author—of the romance!! how do you accent it!" "What can be said against it?" I ask.

Complete and easy success followed, and Lecocq has too much sense and talent to bear me any ill-will for having used the *prestige* of his name to facilitate my *début*, on the result of which rested, to a great extent, all the future of our tour.

After the "Fille Angot," which all New York came to applaud, the list of all the operas bouffes followed: "La Perichole," "La Grande Duchesse," "La Belle Hélène," "Les Brigands," "Giroflé Girofla," &c., which gave us a good month's work, in which our director reaped a superb harvest. Then followed the traveling—to Philadelphia, Boston, Cincinnati, St. Louis, Chicago, and all the large and small towns of the West.

The American railways bear no resemblance to our French ones. Picture to yourself immense carriages, which one may enter and leave like a room; in which one may walk and eat, and finally sleep in a good bed. You will easily guess all that can take place under such a system of traveling.

What is made up in the way of marriages on the line is incalculable; but it is quite natural in a country where everything is done by steam.

The amount of work we got through in this tour of eight months is incredible. Singing every evening and twice on Saturdays! It is the custom in the United States to give two representations on that day, morning and evening. By way of rest our insatiable director advertised for Sunday a grand sacred concert, with fragments of the "Grande Duchesse," "Belle Hélène," or the "Cloches de Corneville."

But, in spite of everything, here I am back again and in good health, with a little more money, which is not to be despised in these days.

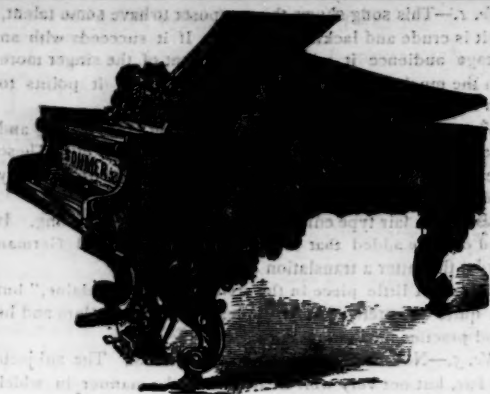
I have returned, then, to the dear South. I do not intend to announce my final retirement, like so many others, who reappear regularly from time to time; the demon of the stage will have only to tempt me. I rest calmly, ignorant of the future, and retire into my shell, from which I shall only come out every now and then to take the air of the boulevard in Paris and to grasp the hands of all my friends.

Yours, VICTOR CAPOUL.

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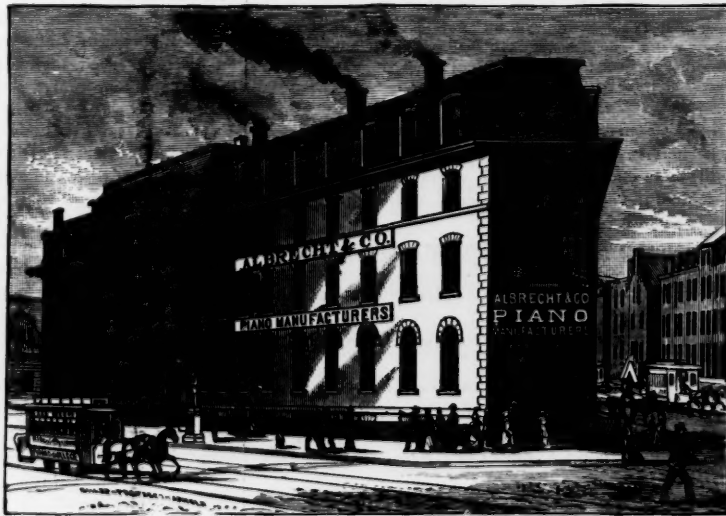
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SOCK AND BUSKIN.

....Mr. and Mrs. Knight follow Mr. and Mrs. Rankin at Sadler's Wells Theatre, London, commencing July 12, and sail for America August 10.

....W. J. Florence and wife sailed for London on Wednesday to produce "The Mighty Dollar" there, or more properly speaking, to convert it into English pounds.

....According to the London *Figaro*, Geneviève Wood has determined to produce an adaptation of Rosier Faassen's "Anne-Mie." For its class the drama is said to be one of unusual merit.

....At the Théâtre Français, Paris, between 1872 and 1880, Got has played 1,499 times, Coquelin 1,371, Mlle. Reichemborg 1,319, Mlle. Croizette 983, and lastly, Sarah Bernhardt 970 times.

....The Royalty Theatre, London, was opened on June 19 with "False Shame." Charles Sugden took the late Henry J. Montague's part of *Lord Chilton*, and Kate Lawler the part of *Constance Howard*.

....Sarah Bernhardt and company will sail from Havre on October 16 for New York, and will make their debut at Booth's Theatre on November 8 in "Adrienne Lecouvreur." Jeanne Bernhardt, her sister, is among the members of the company, which is now forming, and the stage manager will probably be M. Belvaux, who was Rachel's stage manager during her American tour.

....Jacob Goschê, formerly manager of the Theodore Thomas concerts, will during the coming season be the manager of two dramatic companies—the New York Criterion Comedy Company, which enters upon its third season, and a company which has been organized to produce an original American play called "One Hundred Wives," which will be produced for the first time at the Arch Street Theatre, October 18, under the personal direction of Mrs. John Drew.

....The last performance before the closing of the Palais Royal Theatre was the five hundredth representation of "La Cagnotte." On this occasion the director, M. Léon Dormeuil, wrote a letter to the author, M. Labiche, congratulating him and asking for a new comedy from his pen. The letter found M. Labiche in the country preparing his "discours de réception" for the Academy. "As to your obliging proposal," he replied, "I can only thank you for it, but I have absolutely renounced making my contemporaries laugh."

....Emily Bland, the actress and widow of the late Humphrey Bland, died on the evening of July 1, at No. 19 Lafayette place, where she has long resided with her two sons. Mrs. Bland was a member of the company of the old Broadway Theatre, near Pearl street, in 1853, and her maiden name was Emily Lewis, when she became the third wife of Humphrey Bland, a favorite London comedian, who came to New York in 1844 with his second wife, whose stage name was Harriet Faucit. The two made their American debut at the Park Theatre. Emily Bland has been attached to many metropolitan companies, but has not appeared much on the stage since her husband's death.

....The following account by Mr. Hollingshead, the London manager, of a visit to the Théâtre Français will no doubt excite some surprise among those acquainted with the stage entrances of New York theatres: "I found the stage entrance and the porter's lodge very lofty, clean and quiet; very unlike the dismal and dirty dens which architects have planned for the stage entrances of most London theatres. I followed our mutual friend up a broad, richly carpeted staircase, passing walls adorned with portraits of past literary and artistic celebrities, and resting on landings which were handsomely furnished with busts and pedestals. I could scarcely realize the fact that I was on my way to the dressing rooms of the theatre, and not going to the reception saloon of some Minister of State. A glimpse at the two "greenrooms"—the large and small greenroom—only fostered this idea. The large greenroom was like a room in the Palace of Versailles, loaded with portraits of those who had done honor to the theatre from the old days of its foundation. My attention was directed to the portrait of Molière, as it was afterwards directed in another part of the theatre to the statue of Voltaire, said to be the best statue of that author in France; and after paying full reverence to Molière's bewigged head, I asked if Victor Hugo had yet been admitted into this theatrical Walhalla. Although this illustrious author's great play of "Hernani" was posted up as being in rehearsal, I found that I had rather shocked our mutual friend by such an inquiry; and I then remembered the Conservative, not to say Tory, feeling which animates all actors, and especially the actors of a subsidized theatre.

....At the annual meeting of the Beethoven Society of Chicago, for the election of officers and directors for the ensuing year, the following gentlemen were elected: James P. Kelley as president; Dr. Florence Ziegfeld, vice president; Henry L. Frank, treasurer; C. W. Weyl, secretary; Prof. Carl Wolfsohn, director; J. M. Hubbard, librarian; Mrs. Clifford Williams, Mrs. S. D. Kimbark, Mrs. Frank T. Hall, Miss Julia Bauer, Miss Eva Maniere, Edgar Holt, W. L. Faucett, G. E. Dawson, J. J. Hattstadt and F. G. Frank as directors.

On the History of Musical Pitch.

BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

HISTORICAL PITCHES.—CONTINUED.

5.—The Compromise Pitch.

A 430.0, MC 514.4 [JC 516.6, EC 511.35], S 2.60. (Lissajous, "Bull. Soc. Encour." liv. 1865.) 1810x, Paris; fork belonging to a celebrated amateur, M. Lemoine, acquainted with all the principal artists, and head of an institution. A. De la Fage supposed it was intended for EA to C 512. In that case it was merely a fancy fork at that period.

MA 430.3 [JA 427.6, EA 432], MC 514.8 [JC 513.2, EC 513.8], 2 G 384.9, S 2.62. (Ellis.) 1826x, London. Old G fork, formerly belonging to Faraday, lent by Mr. Blaikley, of Messrs. Boosey's. An isolated fork, and apparently intended for JG 314 to C 512. If, however, we take meantone temperament, we have almost exactly the pitch of Fulham Parish organ before it was put into equal temperament (see A 430.4); so it may have been simply a music-shop G of about 1826.

MA 430.4 [JA 429.1, EA 433.05], C 514.87, S 2.62. (Ellis.) Fulham Parish Church organ, built by Jordans, 1701, but tuned to equal temperament by H. Jones, 136 Fulham road, about 1858, who does not remember altering the pitch. I have therefore arranged it under meantone temperament. On measuring I find EA 433.8 tolerably correct, and EB 486.9, each nearly .8 vib. too sharp. The pitch may be that of Gray and Davison, who had it in hand 1830, as the pitch belongs to that period.

A 430.5, EC 512.0 [MC 515.0, JC 516.6], S 2.62. (Wieprecht, cited by French Commission.) 1806-14, Berlin, Opera. The original statement by Wieprecht has not been found. The pitch may have been C 512, whence the French Commission calculated at EA 430.5, which may have been right, but the date implies MA 428 (whence S 2.52) and JA 426.7. The pitch is therefore doubtful. A. De la Fage says that Marloye proposed this 2 A as a standard, which amounts to selecting 1 C.

A 430.8, EC 536.4 [MC 539.6, JC 541.3], S 2.63. (Drouet in French Commission.) 1830, France, Paris Opera. The original account has not been found.

(1) A 431.7, EC 513.4 [MC 516.4, JC 518], S 2.67. (Fischer, for reference and details see A 437.3.) 1826, Paris Grand Opera. The fork, which measured V 215.85 was given to Fischer by Spontini. The vibrating length of string used was the mean 30 experiments. By an error of calculation Fischer gives the pitch as 431.36, and consequently, in his table, p. 211, where he only gives the pitch to whole numbers, he gives it as A 431 in place of A 432. Or if his result is right, then the length of his wire was 23.164 Prussian inches in place of 23.307 as he gives it.

(2) MA 431.7 [JA 430.3, EA 434.2], C 516.4, JE 322.8, S 2.67. (Ellis.) 1826x, London. Old forks formerly belonging to Prof. Faraday, lent by Mr. Blaikley of Messrs. Boosey's, compare MA 424.3. The C is apparently a music-shop fork of the transition period (see A 433.2) to which the E was tuned correctly as I E below.

A 432, PC 512 [EC 513.7, MC 516.8, JC 518.4], S 2.75. (Meerens.) 1876, Brussels. In a paper presented to the Institute of Geneva, 21st of October, 1876, and printed separately, as "Mémoire sur le Diapason" (Brussels, 1877), M. Ch. Meerens proposes this as a standard, from a paper by M. Elie Ritter in vol. iii. of "Trans. of Inst. Gen." where M. Ritter bases his choice on 432 being a multiple of 2 and 3. M. Meerens takes it as the PA to C 512, as it would be tuned on a viola having 4 C 128, 4 G 192, 2 D 288 and 2 A 432, and considers that this is the only proper A to the tonic C 512, inasmuch as the JA 426.7 belongs to the tonality of F 347. This again depends upon his peculiar view of the scale, which does not allow the scale of C to be composed of four notes forming three perfect fifths, as F, C, G, D, and the major thirds to the three first, A, E, B. But composes it of the four notes C, G, D, A, forming perfect fifths, and E, B, the major thirds to the first notes, C, G, and the minor third F to the third note D. The notes F and A in this case are then a whole comma higher than in the former. In this scale the subdominant chord F, A, C, would be a strong dissonance, and consequently no written music using that chord would be endurable on his scale. I am not aware that this standard has ever been used.

A 432.2, EC 514.0 [MC 517, JC 518.6], S 2.69. (Delezenne.) Lille, 1854x. Organ of St. André, repaired, and probably retuned to the chamber pitch of the time. It is exactly one tone higher than St. Sauveur at Lille (see A 384.6). Temp. not stated.

MA 432.3 [JB 431, EA 434.9] C 517.2, S 2.70. (Ellis.) 1846x, London. Old fork in possession of Messrs. Bryceson, organ-builders, which belonged to their father, and had not been tuned for more than 30 years before 1878, but it had been unwillingly sharpened a little before that time. It probably shows the rise in the Philharmonic pitch then made (see 433.2) which Mr. Bryceson, senior, seems to have objected to.

MA 432.6 [JA 431.3, EA 435.2], 2 C 258.77 (517.54), S 2.71. (Ellis.) 1846x, London. Old fork bought by me about 1863 (see A 432.7), and hence I reckon pitch by meantone temperament.

MA 432.8 [JA 435.4, EA 435.4], C 517.8, 1 E 647.2, S 2.72. (Ellis.) 1826x, London. Old forks formerly belonging to the late Prof. Faraday, lent by Mr. Blaikley, of Messrs. Boosey. The C was nearly correctly Sir G. Smart's (see A 433 and 433.2), and the E was perfectly tuned as a just major Third above.

A 432.9, MC 517.8 [EC 514.7, JC 519.4], S 2.72. (Delezenne.) Cited as an "old fork" in Delezenne's table, 1854, without further specification.

MA 433 [JA 431.7, EA 435.6], C 518, S 2.72. (Ellis.) 1826, London. Fork approved of by Sir George Smart, conductor of the Philharmonic, in possession of Mr. Hipkins. This seems to have been a second fixing (see MA 427.7). This was in general use in the shops as the London Philharmonic from 1840 to 1846, but it was not the pitch of the Philharmonic at that time. The mean temperament is employed because it was the only one used by Sir G. Smart. If equal temperament is used, this C 518 (see A 433.2) gives practically modern French A 435.4, which was thus anticipated by 30 years in England, and is found on many restored organs. Used in this way, it is Broadwood's lowest pitch, and is London No. 1 of the French Commission of 1860, where the report gives it as A 434, which is much better than for No. 2 and No. 3 (see A 445.5 and 452.5). Another copy

prepared for Society of Arts in 1860, gives C 517.72, which is still nearer to modern French pitch.

(1) 433.2, MC 518.2 [JC 519.8, EC 515.1], S 2.73. (Ellis.) 1820x (according to Mr. Hipkins), London. Sir George Smart's own Philharmonic fork, left by him to the late Mr. John Black, and now in the possession of Mr. Algernon Black; the original fork was in a well worn plaid silk case. This pitch was adopted, after a consultation, as a kind of standard and was used as such by organ-builders. Sir G. S. considered that this fork agreed with the C 518 given under A 433, which proves that he used the meantone temperament. To this pitch Mr. C. A. Bishop tuned the Temple and St. Paul's organs (see end of remarks A 422.5).

MA 433.5 [JA 432.1, EA 436], C 518.52, S 2.74. (Ellis.) 1846x, London. This is the same fork as is entered under (2) EA 436, for the reasons there stated.

(1) MA 433.6 [JA 432.3, EA 436.2], C 518.8, S 2.75, pressure 2 3/4 in. (Ellis.) 1830x, Ireland, Belfast, Christ Church. Date conjectured from pitch which may have been altered between 1820 and 1850. From a pipe at Messrs. Walker's organ works.

(2) MA 433.6, C 518.8. (Byolin and Ellis.) Shrewsbury, St. Mary's, originally built by Byfield and Green; pitch probably altered by Messrs. Gray and Davison, 1840x. Pitch of C measured by the organist, Mr. Byolin, by means of a fork measured by me, and then reduced. The organ is still in meantone temperament.

MA 433.7 [JA 432.3, EA 436.2], C 518.77, S 2.75. (Ellis.) 1846x, London. Old fork bought in London, at the same time with C 258.77 (see MA 432.6) of which it was apparently meant to be the octave. Belongs to A 433.2; hence pitch is reckoned from MA.

A 433.9, EC 516.0 [MC 519.0, JC 520.7], S 2.76. (Scheibler, "Tonmesser," No. 1, 433.68 at 69° F., here corrected for temperature.) 1834x, Vienna orchestra, fork belonging to Scheibler or his friends. This is the lowest of the Vienna forks cited by Scheibler, and is apparently that referred to as "Vienna minimum," by Delezenne, who gives only A 433, and also cited as a minimum by De la Fage, who gives the right number.

(1) A 434, EC 516.1 [MC 519.2, JC 520.8], S 2.76. (Cagnard De la Tour, from Cavillé Coll, "Du Ton Musical," p. 13.) 1819, Paris. No other particulars given.

(2) A 434, EC 517.31 [MC 519.18, JC 520.8], S 2.76. (Cagnard De la Tour from De la Fage.) Paris, 1820; opera. Fork verified at the time by M. Montal, piano maker. This was after the orchestra of the opera had recovered its pitch (see A 425.8), which is due to the cornist, Jean Mengal, having quietly shortened his horn. The opera piano remained at the low pitch (see A 425.5).

(3) A 434.0, EC 516.1 [MC 519.1, JC 520.8], S 2.76. (Scheibler, Tonmesser, p. 52; No. 2, given as A 433.75 at 69° F., here corrected to 59° F.) 1834x, Paris, opera. Fork made by Petitbout, luthier de l'opéra, and trusted by Scheibler because he knew the maker to be skillful.

A 434.3, MC 519.5 [JC 521.2, EC 516.5], S 2.78. (McLeod and Ellis.) 1818, France, Paris; organ of the Chapelle des Tuileries. Copy (compared with the original by M. Cavillé Coll, and found "sufficiently exact") of a fork (No. 493 of the catalogue) preserved in the Musée du Conservatoire. The original is of the same size and shape, down to the conical brass cup, as (1) A 439.5. The mean pitch of the fork, as measured by my son, was A 434.4. Label attached, "Chapelle Royale, No. 3." There are a few spots of rust, but no stamped marks or letters. This was evidently tuned to the pitch of the opera of the time (see A 434.1) and (2).

A 434.5, EC 516.7 [MC 519.8, JC 521.4], S 2.78. (Ellis.) 1869, Germany, Baden. Fork sent officially to the Society of Arts, and lent to me. Intended for diapason normal (see A 435.4).

MA 434.7 [JA 432.1, EA 433.0], MC 520.1 [JC 518.5, EC 515.0], B natural 486.1, 3 3/4 in. pressure, S 2.79. (Ellis.) Experimental pipe to represent All Hallows, Barking, built by Renatus Harris. The 2 B natural of this organ had, as I was informed by Mr. Hill, a pipe 12 in. long and 1 in. in diameter. I had a pipe made 12 in. long and .95 in. in diameter, which spoke V 486.9, 488.7, and 490.5 at 2 3/4, 3 3/4 and 4 in. pressure. Correcting, according to the rule in Art. 8, by multiplying by 40.75 (= 3 x 12 + 5 x .95), and dividing by 41 (= 3 x 12 + 5 x 1), there result B natural 483.9, 486.1, 487.5, giving MA 432.8, 434.7, 436.0 respectively. Selecting the second as most probable, we obtain the above figures. It is, however, not unlikely that this pitch may have been sharper than that of the real organ. Compare the copy of B. Schmidt's pipe (1) A 445.8, and compare A 427.7 for Renatus Harris' St. Andrew's, Undershaft, which is more probably correct. Perhaps the cause of the difference lay in the mouth of the pipes, which in Harris' is very peculiar and arched.

(1) A 435.0, EC 517.3 [MC 520.4, JC 522.0], S 2.80. (Näke.) 1826, Germany, Saxony, Dresden, opera. Tuning fork of Kapellmeister Reissiger, successor to C. M. von Weber. Näke considers this to have been the Dresden pitch from 1825 to 1830.

(2) A 435.0. (Cagnard De la Tour, from De la Fage.) Paris, 1829; Italian Opera.

(3) A 435. (Ellis.) 1840x, London; old fork long in possession of a gentleman in Ireland, marked "Philharmonic;" date conjectural, evidently of Sir George Smart's time (see A 433.2). The fork was very bad, and did not beat uniformly for four seconds, so that the pitch was only approximately determined by unison.

(4) A 435. (Fr. Com.) 1859, Karlsruhe Opera. M. Jos. Strauss, Kapellmeister at Karlsruhe, informed the French Commission that this pitch fatigued his singers, both male and female, the least, and is best adapted for the execution of operas, both ancient and modern. The French Commission was often taunted with adopting as its pitch that of a tuning fork which the Karlsruhe Kapellmeister pulled out of his pocket; but reference to the pitches in this table, from A 433.5 to A 437, of about 1830 and earlier, will show that A 435 or thereabouts, was a pitch very much used 30 years and more before the French Commission was appointed.

(5) A 435.0. (Näke.) 1862, Austria, Vienna Opera; from an oboe of Prof. Sellner in Vienna. (See Delezenne's remarks under (2) A 418.

(6) A 435.0. (Ellis.) 1860, Paris, Koenig's Diapason Normal; from copy in possession of Dr. Stone. This is what the diapason normal was intended to be.

[To be Continued.]

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MAY, 1881.
EVERETT HOUSE, UNION SQUARE, (N. Y. City, June 6, 1880.)
A Musical Festival is to be held in the city of New
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societies and the conductorship of Dr. Leopold
Damrosch.
Ladies and gentlemen desirous of joining the festi-
val chorus are requested to communicate names and
addresses to A. L. Train, Corresponding Secretary of
the Musical Festival Committee, Everett House, New
York, upon the receipt of which information as to the
regulations and conditions governing the chorus will
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ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...On Tuesday evening, June 29, the trial of the new Hook & Hastings organ in St. Paul's church, Syracuse, N. Y., took place. It was given for the satisfaction and sanction of the subscribers to the fund, under the direction of G. A. Porter, organist. Professor I. V. Flagler opened the programme by an improvisation, and afterward played Bach's grand "Prelude and Fugue" in A minor, and Thiel's "Theme and Variations" in A flat. Henry R. Fuller performed the "Overture to William Tell" (Dudley Buck's arrangement); and Grove L. Marsh a piece by Guilman's "Grand Chorus," and gave an improvisation besides. T. H. Hinton also played a selection. The scheme of the new instrument is as follows: Great organ:—Open diapason, 16 ft.; open diapason, viola de gamba and doppel flöte, all 8 ft.; flute harmonique and octave, 4 ft., twelfth, fifteenth, mixture, four ranks, and trumpet, 8 ft. Swell organ: Bourdon (divided), 16 ft.; open diapason, oboline, salicional, stopped diapason and quintadena, all 8 ft.; flauto traverso and violina, 4 ft.; flautino, 2 ft.; dolce cornet, three ranks; corneopane, oboe and bassoon and vox humana, 8 ft. Choir (or solo) manual: Geigen principal, dulciana, melodia and clarinet, all 8 ft.; flute d'amour and fugara, 4 ft.; and piccolo, 2 ft. Pedal organ: Open diapason, bourdon and trombone, 16 ft.; violoncello, 8 ft. The mechanical registers are great organ separation, swell to great, solo to great (the two last operated by pneumatic power, and controlled by small thumb knobs placed above the first manual); swell to solo, great to pedal, swell to pedal, solo to pedal, and bellows signal. There are the following pedal movements: A crescendo pedal, covering whole organ; forte and mezzo combination pedals (first manual); forte and piano combination pedals (second manual); reversible pedal; operating pedal coupler for first manual; tremolo and adjustable swell pedal. The pneumatic action is applied to first manual and all its couplers, and to the register. The organ is blown by one of the Boston Water Motor Company's motors.

...At the first of the summer organ concerts in Music Hall, Boston, W. J. D. Leavitt performed the following programme: Prelude and Fugue, Op. 80, Hesse; Overture, E minor, Morandi; Adagio from Op. 71, Beethoven; Sonata, Op. 88; Pastorale, Intermezzo and Finale, Rheinberger; Benediction Nuptiale, Saint-Saëns; Improvisations; Introduction and Fugue, Op. 105, Merkel.

...Organ news, as well as general concert intelligence, is now necessarily very scarce. Not only have recitals ceased, but evening religious services are musically tame throughout the land. July and August will have to pass before an awakening in these matters will be experienced.

John Curwen.

THE death on May 27, after a very brief illness, of John Curwen, the founder of the Tonic Sol-fa movement, removes from our midst a man who has done perhaps more than any other person of his day to diffuse a love and a knowledge of the art of music throughout the land. A member of an old Cumbrian family, a son of the Rev. Spedding Curwen, the originator of the Tonic Sol-fa movement in this country, was born at Heckmondwike, in Yorkshire, on November 14, 1816. John Curwen was educated for the ministry first at Coward College and afterwards at London University. He does not appear to have taken any degree, and he was in 1838 appointed assistant minister at the Independent church at Basingstoke. Here he first experimented with his extraordinary talent for making difficult things easy to the youthful mind; teaching the Sunday-school children to sing and inventing the now celebrated "Look and Say Method of Teaching to Read." In 1841 he moved to Stowmarket, in Suffolk, and it was from this place that he visited Miss Glover's schools at Norwich, and gained the idea of Tonic Sol-fa. In 1844 he was elected pastor at Plaistow, in Essex, and from this appointment may be dated the foundation of the Tonic Sol-fa system. Having great energy and abundant powers of organization, John Curwen entered heart and soul into the new ideas, delivering lectures on the subject, and sending forth books and pamphlets in large quantities. In 1853 he established the Tonic Sol-fa Association, a body through whose agency thousands and tens of thousands of persons to whom music was previously a closed book were taught to sing. In connection with and in illustration of Tonic Sol-fa, he issued the "Standard Course of the Tonic Sol-fa Method," "The Child's Own Hymn Book," "How to Observe Harmony," "Construction Exercises in Elementary Musical Composition," and he likewise established the *Tonic Sol-fa Reporter*, a periodical which has attained a very wide circulation as a disseminator of Tonic Sol-fa news throughout the country. In 1862 Mr. Curwen founded the Tonic Sol-fa College, for the education of teachers of this method; and in 1867, having retired from the ministry on the ground of ill health, he established a printing and publication business in support of the Tonic Sol-fa system. That system has had many enemies, and by partisans it has been warmly attacked. But Mr. Curwen lived to see the triumph of his method, and the wide adoption of a system of music which now gives recreation and enjoyment to many thousands of our fellow creatures. —*London and Provincial Music Trade's Review.*

Musical Festival of 1881.

THE committee having in charge the preparation of the Musical Festival, to be held in this city in May, 1881, has issued the following circular:

MUSICAL FESTIVAL COMMITTEE ROOMS, EVERETT HOUSE, New York, June, 1880.

The Chorus of the Musical Festival of 1881 will be organized and governed under the following regulations:

Dr. Leopold Damrosch, as conductor of the Festival, will have entire charge of the formation, instruction and training of the chorus. He will appoint such competent assistants as he may deem necessary to aid him in giving preliminary instruction.

The chorus will be composed of the members of the Oratorio Society of New York, and of the various joint choruses which are to be formed in New York, Brooklyn and other places. Those who wish to join the Festival chorus must give satisfactory evidence of their musical qualifications to the conductor, Dr. Leopold Damrosch, to whom application may be made at his residence, No. 142 East Forty-seventh street, New York, on Wednesdays, Thursdays, Fridays and Saturdays, in June and September, between the hours of 10 and 12 A. M., and 7 and 8 P. M. During July and August, on Tuesday only, at the same hours.

For the accommodation of residents of Brooklyn, Prof. August Cortada will act for Dr. Damrosch in that city; and application may be made to him at his residence, No. 134 Henry street, on the days and hours before named, except during the months of July and August. Those applicants who shall be approved, will be enrolled as members of the festival chorus, until the limit of the number required has been reached.

Chorus rehearsals, beginning in September, will be held for members of the Oratorio Society as usual; and for the joint choruses, as follows: For ladies, from 4 to 6 on one afternoon of each week. For gentlemen, from 8 to 10 on one evening in each week.

Also, one united rehearsal (ladies and gentlemen) from 8 to 10 on one evening in each week, making in all two weekly rehearsals.

Attendance upon rehearsals must be punctual and regular, and each member of the chorus will be required to work faithfully and earnestly.

No dues nor assessments will be demanded of members of the chorus. Provision will be made for the admission to the Festival performances of one escort for each member.

Of the artistic character of the Festival, the established reputation of its conductor, Dr. Damrosch, is regarded as a sufficient guarantee, while his energy, reinforced by the aid of a committee composed of well known business men of New York, who are giving their best efforts to the work, assures its success.

Under the brilliant lead of such a conductor and the skillful business management of the gentlemen who compose its Committee of Arrangements, this musical enterprise is commenced under the most favorable auspices; and it cannot be doubted that it will be carried propitiously forward and terminated with the most complete satisfaction.

The instruction that members of the chorus will receive under the training of Dr. Damrosch; the knowledge that they will acquire of the grand works to be performed; the opportunity that will be afforded to them of hearing the distinguished soloists who will take part in the Festival; the connection with a festival of the highly artistic character which it is determined to impress upon every performance, are all advantages to those who participate in the Festival, which need only be pointed to in order to be appreciated. It is designed to make this, the first Musical Festival in New York, one of the greatest musical events that has ever occurred on this continent—and each individual member of the chorus will share in the honor won.

Those who shall be enrolled as members of the Festival chorus will receive due notice of the days and place appointed for rehearsals.

All communications should be addressed to "Secretary Musical Festival Committee."

The following are the names and addresses of the committee:

Rev. William H. Cooke, St. John's Chapel, Varick street; Dr. Leopold Damrosch, 142 East Forty-seventh street; Dr. Edward H. Jones, 208 West Forty-second street; Morris Reno, 108 East Forty-sixth street; Wm. Knisely, 360 Broadway; Abner L. Train, 222 West Forty-third street; Howard Ives, 77 Chambers street; Henry Johnson, 44 Beekman street; G. Warren Dresser, 35 University place; Dr. William H. Draper, 4 East Thirty-seventh street; Fr. Beringer, 40 Whitehall street; Paul Dana, *See* office; Hilborne L. Roosevelt, 40 West Eighteenth street; August Lewis, 61 Wooster street; John D. Prince, 41 West Thirty-fourth street; Dr. J. Weiner, 308 Second avenue; Charles F. Roper, 150 West Fourteenth street; Stephen M. Knevals, 99 Water street.

Officers.—Chairman, John D. Prince; Secretary, G. Warren Dresser; Corresponding Secretary, Abner L. Train; Treasurer, August Lewis; Manager, Morris Reno; Conductor, Dr. Leopold Damrosch.

Sub-Committees.—Executive Committee—Messrs. Reno, Knevals and Roosevelt. Music Committee—Dr. Damrosch, Rev. Mr. Cooke, Dr. Draper, Messrs. Lewis, Prince, Dresser and Johnson. Hall and Decoration Committee—Messrs. Beringer, Ives, Knisely and Dr. Jones. Printing Committee—Messrs. Train and Roper. Auditing Committee—Mr. Dana and Dr. Wiener.

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GEORGE WARREN DRESSER, Secretary.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...Lothian's Boston Orchestra, 30 pieces, began concerts at Saratoga July 1.

...The Coney Island open air concerts were cut off by the rain on Monday afternoon.

...The Mendelssohn Quintet Club closed a series of ninety-seven concerts at Rochford, Ill., in June, and returned to Manchester, N. H.

...Remenyi, the violinist, has offered his services for a concert to be given in behalf of Speil's Orchestra, Detroit, during the current month.

...The Coldstream Guards Band, of London, played in St. Paul's Cathedral lately, on the anniversary of the Army Guild of the Holy Standard.

...W. Ronnberg, a flute maker, of this city, has invented an instrument which he calls the xylophone. It looks like an oboe, but sounds like a saxophone. Mr. Ronnberg claims that this instrument is superior to the saxophone, because its tone can be modulated at the will of the performer and because the notes are clearer and more distinct throughout the register. Its compass is from B natural below the lines to F above the lines. It is expected that Lefebvre, the saxophone soloist of Gilmore's Band, will shortly give an indoor exhibition of the possibilities of the xylophone.

...The Fifth Regiment Band of Jacksonville, Ill., is comparatively a new organization, and numbers 16 players, under the direction of Professor Reuben Clark, leader. It is nicely equipped with uniform, sports a drum major, gives two evening concerts each week in the park, and is in splendid condition now for doing some good work. For a modest little orchestra of amateur performers, perhaps none anywhere is more appreciated by the people than "Pepper's Orchestra," in the same city. The members are townspeople, and take especial interest in their work. The orchestra is led by a young lady, Miss Anna F. Thompson, who not only adds "tone" to the appearance of the orchestra, but also gives more especial tone to the music.

...According to a correspondent, the Dexter Cornet Band, Dexter, Mich., is seriously ill. The Dexter Cornet Band was born January, 1875, with a membership of ten. One year later the membership was increased to eighteen and an elegant uniform furnished at the expense of the members. It attended the State Band Tournament at Lansing in June, 1888, but failed to secure a prize, although it was acknowledged to be the finest appearing band in attendance and was highly complimented on its excellent marching and beautiful uniform. In the spring of 1878 it purchased of Henry Diston an entire new set of instruments and settled down to business. The following June it attended the tournament at Port Huron, Mich., and won the first prize, second class, \$100, also the first prize, baritone solo, \$100, and a special prize to Drum Major Eaton. At the present time it musters about ten or twelve men, many of the original members having lost all interest in the organization under the present management. Nothing but a reorganization will again make it what it once was—an honor to the place and the pride of the people.

...The Berlin *Börsenzeitung*, says the London *Globe*, relates a pleasant story of an artistic duet, by which the present favorite prima donna, Marie Wilt, first made the acquaintance of her friend and rival, Frau Marie Schröder-Haufstängel. Both ladies are remarkable for what Heine called "colossal womanliness," and a malicious journalist has rudely described the *Norma* and *Adalgisa* of the two songstresses as "a pair of elephantine figures." It is reported that when Frau Wilt was waited upon in Stuttgart with the request that she would make a professional journey to Paris, she replied good-humoredly, in her Vienna dialect, "I shall not go to Paris. They have told me so often in Germany that I am a fat *Trutsh!*; that I have lost all ambition to learn how that uncomplimentary expression is rendered in French." Frau Haufstängel was spending a summer holiday on the shore of the Lake of Como. One evening she was out upon the lake by moonlight in a boat, accompanied by a few friends, and the witchery of the scene inspired her to trill out a song of Schubert's. She had scarcely ceased when the same song was started at a little distance, in a female voice of wonderful sweetness, but sung a tone higher than Frau Haufstängel's rendering. The emulation of the first songstress, already a favorite with the German public was stirred at this provocation by some unknown challenger; she repeated a strophe of the Schubert "Lied," but a tone higher than her unseen rival. The defiant echo was also not without ambition; the second strophe was taken up by the invisible songstress and again a tone higher than its predecessor. Meanwhile the boat touched the shore, and the prima donna had no sooner put her foot upon the land than a very stout lady greeted her, and complimented her upon the song which had floated so agreeably over the water, and to which she had attempted a reply. A walk in company to the hotel, and an exchange, first of compliments and next of names and cards, were the immediate result; but the abiding result has been a rare artistic fraternization—we have no feminine equivalent for the more appropriate German *Verschwestertung*. It was thus that *Norma* and *Adalgisa* learned to know one another, and commenced a close friendship which has never been interrupted.

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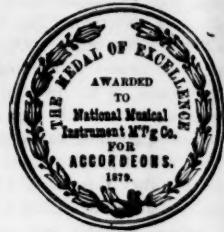
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